



Comprehensive Curriculum

Revised 2008

English I



Louisiana Department of
EDUCATION

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English I

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Louisiana Comprehensive Curriculum, Revised 2008

Course Introduction

The Louisiana Department of Education issued the *Comprehensive Curriculum* in 2005. The curriculum has been revised based on teacher feedback, an external review by a team of content experts from outside the state, and input from course writers. As in the first edition, the *Louisiana Comprehensive Curriculum*, revised 2008 is aligned with state content standards, as defined by Grade-Level Expectations (GLEs), and organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. The order of the units ensures that all GLEs to be tested are addressed prior to the administration of iLEAP assessments.

District Implementation Guidelines

Local districts are responsible for implementation and monitoring of the *Louisiana Comprehensive Curriculum* and have been delegated the responsibility to decide if

- units are to be taught in the order presented
- substitutions of equivalent activities are allowed
- GLEs can be adequately addressed using fewer activities than presented
- permitted changes are to be made at the district, school, or teacher level

Districts have been requested to inform teachers of decisions made.

Implementation of Activities in the Classroom

Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana Comprehensive Curriculum. Lesson plans should be designed to introduce students to one or more of the activities, to provide background information and follow-up, and to prepare students for success in mastering the Grade-Level Expectations associated with the activities. Lesson plans should address individual needs of students and should include processes for re-teaching concepts or skills for students who need additional instruction. Appropriate accommodations must be made for students with disabilities.

New Features

Content Area Literacy Strategies are an integral part of approximately one-third of the activities. Strategy names are italicized. The link ([view literacy strategy descriptions](#)) opens a document containing detailed descriptions and examples of the literacy strategies. This document can also be accessed directly at <http://www.louisianaschools.net/1de/uploads/11056.doc>.

A *Materials List* is provided for each activity and *Blackline Masters (BLMs)* are provided to assist in the delivery of activities or to assess student learning. A separate Blackline Master document is provided for each course.

The *Access Guide to the Comprehensive Curriculum* is an online database of suggested strategies, accommodations, assistive technology, and assessment options that may provide greater access to the curriculum activities. The *Access Guide* will be piloted during the 2008-2009 school year in Grades 4 and 8, with other grades to be added over time. Click on the *Access Guide* icon found on the first page of each unit or by going directly to the url <http://mconn.doe.state.la.us/accessguide/default.aspx>.



English I

Unit 1: The Short Story

Time Frame: Approximately five weeks



Unit Description

This unit focuses on reading and responding to a variety of short stories, both classic and contemporary, and applying a variety of reading and comprehension strategies. The development of compositions that interpret and analyze short story elements and the use of self-assessment and peer review to edit preliminary drafts and produce final products are essential elements of this unit. Written responses to a variety of writing prompts in a journal/learning log; grammar instruction differentiated for students' specific needs; independent reading instruction and monitoring; definition of vocabulary words within the context of the literature and appropriate use of the words in self-generated sentences; and listing of important literary terms are ongoing.

Student Understandings

Students can identify characteristics that are unique to the short story genre. They recognize that literary devices enhance the meaning of a literary work, and that employing literary devices in written work and group projects will likewise enhance student work. It is the reader's task to draw inferences for himself/herself from the story and to relate those inferences to personal experience(s).

Guiding Questions

1. Can students show how the author's use of literary devices and figurative language expresses and affects meaning?
2. Can students identify plot elements (e.g., exposition, rising action, climax) and explain how they contribute to the interest, conflict, or suspense of a story?
3. Can students develop complex compositions applying standard rules of usage and sentence formation?
4. Can students relate the characters, plot, and theme to a personal experience?
5. Can students compare and/or contrast the theme of the short story to themes in popular television sitcoms and movies?
6. Can students use a variety of strategies to extend vocabulary?

Unit 1 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03a.	Identify and explain the significance of literary devices, including mixed metaphors (ELA-1-H2)
03d.	Identify and explain the significance of literary devices, including flashback (ELA-1-H2)
03h.	Identify and explain the significance of literary devices, including oxymoron (ELA-1-H2)
04b.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including short stories/novels (ELA-1-H3)
05.	Explain ways in which ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos, literary texts) connect to real-life situations and other texts (ELA-1-H4)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
10c.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting information in texts, including televised news, news magazines, documentaries, and online information (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)

GLE #	GLE Text and Benchmarks
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
13.	Identify and explain the impact of an author's life on themes and issues of a single text or multiple texts by the same author (ELA-7-H3)
17b.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)
18d.	Develop complex compositions using writing processes, including conferencing (e.g., peer and teacher) (ELA-2-H3)
18e.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
23b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
24d.	Apply standard rules of mechanics, including using standard capitalization for names of political and ethnic groups, religions, and continents (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
27.	Use standard English grammar, diction, and syntax when responding to questions, participating in informal group discussions, and making presentations (ELA-4-H1)
28a.	Select language appropriate to specific purposes and audiences when speaking, including delivering informational/book reports in class (ELA-4-H1)
28c.	Select language appropriate to specific purposes and audiences when speaking, including participating in class discussions (ELA-4-H1)
32a.	Use active listening strategies, including monitoring messages for clarity (ELA-4-H4)

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GLE #	GLE Text and Benchmarks
32b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
33.	Deliver clear, coherent, and concise oral presentations about information and ideas in texts (ELA-4-H4)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
35c.	Participate in group and panel discussions, including evaluating the effectiveness of participant's performance (ELA-4-H6)
36b.	Identify and use organizational features to locate relevant information for research projects using a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)
42b.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including preparing bibliographies and/or works cited list (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04b, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals/ learning logs,

informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words (both student- and teacher-selected) encountered in reading short stories. For each word, students will record the sentence in which the word was found and suggest a synonym.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym
1			
2			

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Students will, at the conclusion of the unit, select five words, research etymology, and illustrate them on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a short story incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning logs notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem*

Solving, Alternatives Viewpoints, What If?, and Next). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts.

Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, “Stop and Writes,” and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 24a, 24b, 24d, 25)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., capitalization for names of political and ethnic groups, religions, and continents; use of colons preceding a list and after a salutation in a business letter; correct spelling conventions). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

The teacher will explain the use of semicolons and ask students to explore Dr. King's use of semicolons and their rhetorical significance in "Letter from Birmingham Jail." Any text that features rhetorically significant use of semicolons could be used. Then, students will apply the lesson to their own writing by searching for ways to follow Dr. King's model and use the punctuation mark in their own writing.

This lesson plan was adapted from Angela Petit's "[The Stylish Semicolon: Teaching Punctuation as Rhetorical Choice](#)." *English Journal* 92.3 (January 2003): 66-72.

Activity 5: Understanding Conflict (GLEs: 02b, 04b, 09e, 11a, 21d, 23a, 23g)

Materials List: pen, learning logs notebooks, chart paper or poster board, short story with emphasis on conflict

Students will write a learning log entry based on this prompt: Describe a conflict recently experienced and how it was resolved. After a class discussion of individual experiences, the teacher will identify and discuss conflicts (e.g., man against man, man against self, man against society, man against nature) in short stories. The teacher will then assist the class in creating a chart classifying student conflicts according to conflicts taught. After reading a short story (see suggestions below), students will identify the type of conflict they consider the most important in the story and attempt to discover instances where the conflict relates to a life experiences (perhaps from the chart). Finally, using evidence from the story as support, students will write an essay comparing the conflict identified in the story to a personal conflict applying standard rules of usage including appropriate subject-verb agreement and appropriate use of parts of speech.

*Stories with an emphasis on conflict:

Connell, Richard, "The Most Dangerous Game"
Glaspell, Susan, "A Jury of Her Peers"
Ish-Kishor, Sulamith, "Appointment with Love"
Markham, Beryl, "Brothers are the Same"
Munro, H.H., "The Interlopers"

Activity 6: Plotting the Story (GLEs: 02b, 04b, 11d, 27, 33, 35b)

Materials List: short story with emphasis on plot, graphic organizer

The teacher will facilitate a review and discussion of the plot of a short story and will model creating a flow chart of the major points of action.

Students will work in cooperative groups or as a whole group (possibly using the same short story that was examined in the conflict activity), to identify the main parts of plot (e.g., exposition, inciting incident, development, climax, resolution, and denouement). Using this information, each group will create a flow chart or some other graphic organizer of the plot sequence for the assigned short story and present the flow chart to the class as a whole.

*Stories with an emphasis on plot structure:

Bambara, Toni Cade, "The Lesson"
de Maupassant, Guy, "The Necklace"
Jackson, Shirley, "The Lottery"
Poe, Edgar Allan, "The Tell-Tale Heart"

Activity 7: Character Analysis and Descriptive Composition (GLEs: 09e, 11e, 18d, 18e, 18f, 23b)

Materials List: pen, paper, short story with emphasis on characterization, Writer’s Checklist (<http://www.doe.state.la.us/lde/uploads/10109.pdf>)

Students will create a modified *word grid* ([view literacy strategy descriptions](#)) to aid in discovering the shared and unique qualities of characters in a short story. Teachers should label columns to meet lesson objectives. Students should insert information during reading of text.

Example:

<i>Short Story Word Grid (Character)</i>	Physical Appearance	Personality Traits	Motivation (What does he/she want?)	Result (What does the character do to attain the goal?)
Character #1				
Character #2				
Character #3				

Upon reading (see suggestions below) and *word grid* completion, students will engage in think-pair-share activity (complete map, discuss/revise with partner, and share responses). As a whole class, students will discuss responses and cite specific examples from the story as support for each assertion. These ideas and notes will be used to develop a multiparagraph expository composition that includes text-supported evidence to trace the development of a student-selected character from the short story. As part of the writing process, students will utilize a writer’s checklist (available at <http://www.doe.state.la.us/lde/uploads/10109.pdf>) for peer and self-evaluation to revise and edit their compositions, focusing on employing correct verb tense throughout. They will produce a final draft for publication.

*Stories with an emphasis on characterization:

Bambara, Toni Cade, “Geraldine Moore, The Poet”
 Gayle, Zona, “Bill’s Little Girl”
 Jackson, Shirley, “The Possibility of Evil”
 O’Brien, Tim, “Where Have You Gone, Charming Billy?”
 Tan, Amy, “Two Kinds”

Activity 8: Web Search and Note-Taking to Compare Fictional and “Real” Characters (GLEs: 11a, 11b, 36b, 37b, 38, 42b)

Materials List: computers, split-page note taking form, index cards, Activity Checklist BLM, sample Web source citation

The teacher will review steps of the research process, including evaluating usefulness of information, using note cards, and documenting borrowed information. Students will access Web sources to locate two reliable, valid sources with *information about a real-life person comparable to a fictional character* from a short story. They will then take notes from the sources using a *split-page note taking* format ([view literacy strategy descriptions](#)) in order to organize information and ideas logically from multiple sources.

Sample *Split-Page Notetaking*:

Name:	Period:
Characteristics of _____ (Fictional Person).	Characteristics of _____ (Real Life Person) w/Source
Strong Work Ethic	
Determined	
Humble	

Then students will summarize significant facts on note cards, provide a correct citation for each Web source, and submit for teacher evaluation.

*Research may be conducted in the school's media center if computer access is limited.

Activity 9: Character Comparison Composition (GLEs: 02a, 09e, 12b, 17b, 28a, 33, 42b)

Materials List: pen, paper, graphic organizer, Comparison Essay Rubric BLM

Using the information from Activity 8, the students will complete a visual illustration/*graphic organizer* ([view literacy strategy descriptions](http://www.teachervision.fen.com/graphic-organizers/printable/6293.html)). Samples may be found at <http://www.teachervision.fen.com/graphic-organizers/printable/6293.html> or http://www.edhelper.com/teachers/graphic_organizers.htm of the comparison of the two characters as a prewriting activity. Using this information, students will develop a multiparagraph essay that compares the real-life person to the fictional character. The essay should include the following: a clearly stated central idea; logical organization; vocabulary selected to clarify meaning, create images, and set a tone; and a correct citation for the Web sources. Students will follow steps in writing processes to self-edit and peer edit, revise, and produce a final draft. They will then present and discuss the comparisons.

Activity 10: Literary Element Poster Presentation (GLEs: 03a, 03d, 03h, 09e, 32a, 32b, 33, 35c)

Materials List: short story with emphasis on literary device(s), posters, markers

After reading a short story, students will work in cooperative groups to analyze and interpret a self-selected literary element (e.g., theme, plot, characterization) or device (e.g., symbolism, oxymoron, and flashback). They will create a visual representation of their analysis on a poster, prepare and deliver an oral presentation/explanation of the poster, and fill out an evaluation form for at least two peer presentations. As an ongoing

activity, the class will begin a “word wall” where they will post (on posters, bulletin board, or newsprint) each new literary term, along with an abbreviated definition, that they encounter throughout the year.

* Stories with an emphasis on literary devices:

<u>Irony:</u>	Fisher, Rudolph, “Miss Cynthie” Henry, O., “The Gift of the Magi” Valenzuela, Luisa, “The Censors” Vonnegut, Jr., Kurt, “The Lie”
<u>Symbolism:</u>	Hurst, James, “The Scarlet Ibis” Lessing, Doris, “Through the Tunnel”
<u>Flashback:</u>	Chekhov, Anton, “The Bet” McLean, David, “Marine Corps Issue”
<u>Imagery:</u>	London, Jack, “To Build a Fire”

Activity 11: The Theme (GLEs: 09e, 11a, 12a, 22b, 28c, 33)

Materials: pen, learning logs notebooks, short story with emphasis on theme

After reading a short story independently, students will brainstorm possible themes and share their responses in a small-group or whole-class discussion. Independently or in small groups, students will identify a major theme and provide four or six text-supported reasons for suggesting their theme. They will next present their findings to the whole class and explain their reasons for each choice. Finally, each student will compose both a statement of what he/she considers to be the main theme of the story and an explanation of how a film or television show addresses the same theme.

*Stories with an emphasis on theme:

Dell, Floyd, “The Blanket”
Hurst, James, “The Scarlet Ibis”
Tan, Amy, “Two Kinds”

Activity 12: Writing a Short Story (GLEs: 17b, 18f, 23g, 25)

Materials: pen, learning logs notebooks, paper, Short Story Rubric BLM

At the end of the short story unit, if time remains, the students will engage in four types of writing designed to aid in creating a short story. First, the student will employ *stream of consciousness writing* by simply writing about anything that pops into their heads for a ten-minute period. The teacher should caution them not to stop, reread, or rewrite. Next, through *conversation writing*, they will make up a conversation between two or more people. This writing should consist of direct dialogue only. Again, they should not stop to correct or rewrite. Then, using *memory writing*, students will recall a particularly vivid memory of the past. The teacher should encourage them to describe this memory fully,

and ask them to figure out (and write down) the reason for their “choosing” to remember this particular occurrence. At this point students may be encouraged to correct or rewrite should they feel this is necessary.

Finally, students will read through their preliminary writings (A, B, C) to find something they want to write about in short story form (incorporating life experiences in their writings). The teacher should remind them of the elements of a short story and suggest that they think of endings to their stories first. (They will then know where they are headed and can write toward the ending.) The students will revise and edit their stories using all parts of speech appropriately, using correct spelling conventions, and using quotations properly to punctuate dialogue. They will then share finished stories with the class. Students should be encouraged to identify the elements of the short story addressed in this unit in one another’s writing. Short stories could be compiled in a literary magazine.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will use activity-specific checklists for both self- and peer-evaluation.
- The student will create visual representations that:
 - address the assigned topic
 - show evidence of time and effort
 - engage the viewer/elicit responses
 - are neat and error free
 - The student will answer questions designed to evaluate the reliability of websites each time he/she accesses the web.

Activity-Specific Assessments

- Activity 8: Students will engage in a research process that will include:
 - accessing the web
 - locating two reliable sources
 - taking notes from sources
 - summarizing significant facts on note cards
 - providing correct citations
 - reporting findings to class

A checklist could be created for both teacher and student monitoring of progress.

See Blackline Master (BLM): Specific Assessment Checklist

- Activities 9: Students will develop a multiparagraph composition essay to be evaluated according to the following criteria:
 - a clearly stated central idea
 - a logical organization
 - vocabulary selected to clarify meaning, create images, and set a tone
 - a correct citation for the web source

A rubric may be constructed utilizing the above criteria.

See Blackline Master (BLM): Comparison Essay Rubric

- Activity 10: Students will work independently or in a small group to select a theme and present it to the class. The teacher will provide self- and peer-evaluation response questions. Self-evaluation questions will include:
 - How could you have improved the process you used in creating the project?
 - What type of effort did you put into this presentation?
 - What did you learn through this project that you didn't know before?Peer-evaluation questions will include:
 - What was the strongest statement in the presentation? Why?
 - Where could the presenter have provided more information?
 - What questions do you still have concerning the topic?
- Activity 12: Students will engage in four types of writing designed to aid in creating a short story. The activity could be evaluated using a rubric designed to measure:
 - Completion of 3 Prewriting Activities
 - Organization/Story Elements
 - Word Usage, Spelling, and Punctuation

See Blackline Master (BLM): Short Story Rubric

English I Unit 2: Nonfiction

Time Frame: Approximately six weeks



Unit Description

This unit focuses on reading and responding to nonfiction literature and applying a variety of reading and comprehension strategies. In addition, the writing activities require analysis and application of different aspects of nonfiction literature and an examination of its relationship to real-life experiences. The ongoing activities addressed in Unit 1 will continue.

Student Understandings

Students recognize nonfiction as a type of literature that deals with real people, events, and experiences and is based on fact instead of on imaginary events. Students interpreting and analyzing nonfiction literature will acquire useful information that may cause students to be more effective in their decision-making and in developing well-supported responses to text.

Guiding Questions

1. Can students determine the main idea of the work and the effectiveness of the support provided by the author?
2. Can students conduct an analysis of nonfiction literature to reveal the author's purpose, attitude, and view of life?
3. Can students explain the impact of an author's point of view on the tone and meaning of nonfiction text?
4. Can students locate, analyze, and synthesize information from a variety of non-fiction texts?
5. Can students determine how the experiences described in the essay (or other nonfiction literature) relate to a real-life experience or other texts?

Unit 2 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)

GLE #	GLE Text and Benchmarks
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03f.	Identify and explain the significance of literary devices, including sarcasm/irony (ELA-1-H2)
04a.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including nonfiction works (ELA-1-H3)
04f.	Draw conclusions and make inferences in oral and written responses about ideas in consumer/instructional materials (ELA-1-H3)
04g.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including public documents (ELA-1-H3)
05.	Explain ways in which ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos, literary texts) connect to real-life situations and other texts (ELA-1-H4)
09a.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including essays by early and modern writers (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
09f.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including biographies and autobiographies (ELA-6-H3)
10a.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, an essay expresses a point of view (ELA-6-H4)
10c.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting information in texts, including televised news, news magazines, documentaries, and online information (ELA-7-H1)

GLE #	GLE Text and Benchmarks
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
13.	Identify and explain the impact of an author's life on themes and issues of a single text or multiple texts by the same author (ELA-7-H3)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15a.	Develop organized, coherent paragraphs that include topic sentences (ELA-2-H1)
15c.	Develop organized, coherent paragraphs that include transitional words and phrases (ELA-2-H1)
15d.	Develop organized, coherent paragraphs that include appropriate closing sentences (ELA-2-H1)
16a.	Develop multiparagraph compositions organized with a clearly stated central idea or thesis statement (ELA-2-H1)
16b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
16c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
16d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
17d.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include clear voice (individual personality) (ELA-2-H2)
18a.	Develop complex compositions using writing processes, including selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)
18b.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)

GLE #	GLE Text and Benchmarks
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
18g.	Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
20a.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including literary devices such as student composed oxymoron, touches of sarcasm, and/or irony (ELA-2-H5)
20b.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including vocabulary and phrasing that reflect an individual character (voice) (ELA-2-H5)
20c.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including a variety of sentence lengths and structures, including simple, compound, and complex (ELA-2-H5)
21b.	Write for various purposes, including letters to the editor (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
24c.	Apply standard rules of mechanics, including using colons preceding a list and after a salutation in a business letter (ELA-3-H2)
24d.	Apply standard rules of mechanics, including using standard capitalization for names of political and ethnic groups, religions, and continents (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
28c.	Select language appropriate to specific purposes and audiences when speaking, including participating in class discussions (ELA-4-H1)
29a.	Listen to oral instructions and presentations, speeches, discussions, and carry out procedures, including taking accurate notes (ELA-4-H2)

GLE #	GLE Text and Benchmarks
32a.	Use active listening strategies, including monitoring messages for clarity (ELA-4-H4)
32b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
32d.	Use active listening strategies, including generating and asking questions concerning a speaker's content, delivery, and attitude toward the subject (ELA-4-H4)
33.	Deliver clear, coherent, and concise oral presentations about information and ideas in texts (ELA-4-H4)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
36a.	Identify and use organizational features to locate relevant information for research projects using a variety of resources, including print resources (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)
37a.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
37c.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including other media sources (e.g., community and government data, television and radio resources, and other audio and visual materials) (ELA-5-H2)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)
39a.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)
39b.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including gathering evidence from primary and secondary sources (ELA-5-H3)
39d.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of formal papers or presentations (ELA-5-H3)

GLE #	GLE Text and Benchmarks
40a.	Write a variety of research reports, which include research supporting the main ideas (ELA-5-H3)
40b.	Write a variety of research reports, which include facts, details, examples, and explanations from sources (ELA-5-H3)
40c.	Write a variety of research reports, which include graphics when appropriate (ELA-5-H3)
40d.	Write a variety of research reports, which include complete documentation (e.g., endnotes, parenthetical citations, works cited lists, or bibliographies) (ELA-5-H3)
42a.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including using parenthetical documentation to integrate quotes and citations (ELA-5-H5)
42b.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including preparing bibliographies and/or works cited list (ELA-5-H5)
43.	Analyze information found in a variety of complex graphic organizers, including detailed maps, comparative charts, extended tables, graphs, diagrams, cutaways, overlays, and sidebars to determine usefulness for research (ELA-5-H6)

Sample Activities

Activity 1: Independent Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04a, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters or journals/learning logs, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words (both student- and teacher-selected) encountered in reading short stories. For each word, students will record the sentence in which the word was found and suggest a synonym.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym
1			
2			

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Students will, at the conclusion of the unit, select five words, research etymology, and illustrate them on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a nonfiction selection incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments and using all parts of speech appropriately.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning logs notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?*, and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. This kind of writing usually calls for students to anticipate what will be learned that day, as in the following prompts:

P - Problem Solving

We learned yesterday about author's point of view. After reading the title and first paragraph, discuss the author's viewpoint and provide text-supported evidence.

N – Next

We have been discussing the characteristics of non-fiction writing. What can you expect to encounter in this next piece of non-fiction writing?

On other days, conclude the lesson with a *SPAWN* prompt that asks students to reflect on or think more critically about what they have just learned:

S - Special Powers

You have the power to abolish one law, rule, or societal norm. Describe what it is you would change, why you would change it, and the consequences of the change. (See Activity 11)

W - What If?

What might have happened if there were no consumer articles or advocates?

A - Alternative Viewpoints Imagine you're a famous producer of commercials for new products. Select a product and discuss what you would do to convince that consumer to buy your product.

Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, “Stop and Writes,” and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 24a, 24b, 24d, 25)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e. fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e. capitalization for names of political and ethnic groups, religions, and continents; use of colons preceding a list and after a salutation in a business letter; correct spelling conventions). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons

will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation. Sample mini-lessons can be accessed at: http://cahsee.ucdavis.edu/pdfs/minilessons_resources_for_writing.pdf

Sample Mini-lesson

The teacher will write on the board:

- the definition for *sentence fragment* (a group of words that is punctuated as if it were a complete sentence but that does not contain both a subject and a verb or that does not express a complete thought)
- four sentences
 1. Has one of the most interesting autobiographies!
 2. Ernest Gaines a Louisiana writer.
 3. Landing at the airport.
 4. With great courage on the football field.

As a class, identify the subject and verb in each sentence (You won't find them in 3 or 4!) Then as a class or individually, complete/correct the sentences. If time allows, identify the other parts of the sentence.

Activity 5: Quotable Quotes (GLEs: 04a, 11a, 11f, 12b, 15a, 15d)

Materials List: pen, learning logs notebooks, short biography, computers with *Biography* website book marked

Students will read a biographical account of a contemporary personality; teacher may download short biographies, videos or interviews from the *Biography* website (www.biography.com) or allow students to access the website in a computer lab. Next, students will research and select (or teacher will provide) a statement by the individual that provides insight into the person's beliefs about life. Students will paraphrase the statement, analyze it in terms of word choices, make inferences about its meaning, and link it to real-life situations. Students will use their analyses to develop an expository paragraph that explains how the direct quotation (which should be correctly punctuated with quotation marks) relates to the individual's life and achievements. The paragraph should be organized with a topic sentence and an appropriate closing sentence.

Activity 6: Information, Please! (GLEs: 04g, 05, 10a, 24c, 24d, 42b)

Materials List: pen, paper, learning logs notebooks, sample articles/documents, Process and Product Checklists BLM

The teacher will print, distribute and explain the *Process and Product Checklists* blackline master in order to set expectations for, and guide students through, this activity.

The teacher will also create an *SQPL* ([view literacy strategy descriptions](#)) lesson by generating a statement related to each article that would cause students to wonder,

challenge, or question. For example, the teacher might use the article entitled “Legalize drugs — all of them” by Norm Stamper, and simply state, “All drugs should be legal.” Students then work in pairs or collaborative groups to generate 2-3 questions they would like answered; teacher may circulate and add questions if students have failed to ask about important information they need to learn. Students should be encouraged to discuss the answers to their questions during shared reading.

After students (in pairs or small groups) have completed reading the informational periodical article or a public document, they will work to prepare a single report that includes:

- a statement of the main idea presented by the author
- a list of the key points of the article
- a summary of the author’s viewpoint
- an explanation of a connection between information in the article to personal experience and/or other text
- a conclusion about the purpose and effectiveness of the article
- a correct citation for the article
- correct use of the colon when listing
- standard use of capitalization for political/ethnic groups, religions, continents, etc.

Groups will present their work to the whole class. Although the group prepares and delivers a single report, each student will individually assess his/her contributions to the process and the group’s product (See Process and Product Checklists BLM) for final assessment of the activity.

*Sample articles and documents

Stamper, Norm, “Legalize drugs — all of them” (*The Seattle Times*)

Hatch, Cameron, “Why do NBA Fights Get More Press than Other Sports?”
(*The Hatch Report*)

The Gettysburg Address by President Abraham Lincoln
9/11 speech by President George W Bush

Activity 7: Becoming an Educated Consumer (GLEs: 01c, 04f, 11b, 11d, 12a, 14b, 15c, 16d, 37c, 38)

Materials List: pen, paper, learning logs notebooks, notes on connotative vs. denotative meanings, sample TV or print advertisements for comparison, sample informational consumer articles (printed or online), Consumer Article GISTing Example BLM

The teacher will facilitate an introduction on the importance of reading and understanding consumer materials, focusing on how to determine the connotative as well as denotative meanings of words. Students will write a comparison/contrast paragraph, using two television or print advertisements in which they discuss each advertisement’s inference and validity. Students should be encouraged to question the advertisement’s authority, accuracy and objectivity and to consider the publication date, if provided.

*A more detailed form of this activity may be accessed at the *ReadWriteThink* website under the heading [Critical Media Literacy: Commercial Advertising](#).

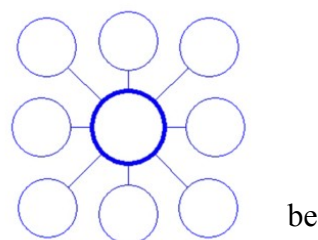
Next, students will individually select an informational consumer article* to read and then develop a two- to three-paragraph summary. Depending on the levels of abilities of students, the teacher may want to consider introducing the *GISTing* literacy strategy ([view literacy strategy descriptions](#)) in order to remind students of the fundamental characteristics of summaries:

- shorter than the original text
- a paraphrase of the author's words and descriptions
- focused on the main points or events

* See Blackline Master (BLM): Consumer Article GISTing Example

In this writing task, students should focus on correct and appropriate use of transitional words and phrases.

After examining the sequence of information through summary, the students will critique/examine the logic or development of ideas in texts by creating a thinking map (a bubble visual, for example). The main idea of the article should be written in the center, and the outer circles should be used to cite specific evidence to support the assertion(s).



*Consumer articles may be obtained from the [Better Business Bureau](#) website.

Activity 8: Tracking the Trends of Today—Information Gathering (GLEs: 36a, 37a, 37b, 39a, 39b, 39d, 43)

Materials List: pen, paper, learning logs notebooks, note cards, sample topics, sample author questions, computers, periodicals

Students will select a topic of personal and current interest, formulate a clear research question, and research it in:

- print sources (e.g., periodicals, encyclopedias, almanacs, etc.)
- electronic sources (e.g., a database such as www.Galenet.galegroup.com/, which is available to all Louisiana school districts, community and government data, public media sources, and other audio and visual materials)
- complex graphic organizers (e.g., detailed maps, diagrams, sidebars, etc.)

Teacher Note: The topic should not be restricted, except for research on individuals, such as historical figures, celebrities, athletes, etc., and any sensitive topics excluded by the school system.

After locating relevant information in three to five sources and analyzing the usefulness and accuracy of each source, the teacher will help students to go beyond the words on the page and construct meaning of text by using the *Questioning the Author (QtA)* literacy strategy ([view literacy strategy descriptions](#)). The teacher will help students to generate a list of questions students should ask of the authors (i.e., What are you [the author] trying to say? Why do you feel that way? What would make you change your mind? Who disagrees with you? Why would people disagree with you? Etc.)

Then students will gather information from a minimum of one print source and one online source and take notes on note cards in preparation for a research-based report.

Activity 9: Writing a Research-Based Report (GLEs: 16a, 16b, 16c, 16d, 18g, 40a, 40b, 40c, 40d, 42a)

Materials: pen, paper, research from Activity 8, computers, Research-Based Report Rubric BLM

After completing the information-gathering stage of the research process, students will develop a research report that includes the following:

- clearly stated central idea
- introduction, body, and appropriate conclusion
- incorporating facts, details, and/or examples
- logical sequence with the aid of appropriate transitional words.
- parenthetical citations to integrate quotes
- publishing using technology
- original graphics, when appropriate

The teacher should first discuss the rubric with the students in order to clarify expectations and then guide the students through the steps in the writing process. During the peer- and teacher-review stage, students should focus on the development of an organized composition that has a clear central idea, structure, and sequence. Additionally, transitional words and/or phrases should be used for unity throughout. Both teacher and student will evaluate the report using the rubric provided.

Activity 10: Essay Analysis: What's the Point? (GLEs: 04a, 09a, 10a, 11d, 11e, 12a, 35b)

Materials: posters, markers, sample persuasive essays, *DR-TA* description

The teacher will facilitate a review of the characteristics of an essay as a literary type.

In a whole-group setting, students will read a persuasive essay on a current topic by a contemporary writer, politician, or journalist and engage in a *DR-TA*, *directed reading-thinking activity* ([view literacy strategy descriptions](#)). In this activity, the teacher elicits

student input regarding prior knowledge and personal experiences, invites/records predictions, assists in checking/revising predictions during reading, and uses predictions as a post-reading discussion tool. (Emphasize for students that they should use this same process when they read their textbook independently.) In addition, the teacher should ask students to analyze author's point of view, examine the sequence of information, draw conclusions, explain and analyze passages, and assess the effectiveness of the writer's persuasive techniques.

Finally, in cooperative groups, students will create posters that show their understanding of the key ideas and persuasive techniques expressed in the essay. Groups will present their posters to the class and explain their work.

Activity 11: Writing Persuasively (GLEs: 14b, 17d, 18a, 18b, 18f, 19, 20b, 20c, 21b, 35b)

Materials List: pen, paper, learning logs notebooks, sample persuasive topics (can be accessed at <http://www.goodessaytopics.com/list-of-persuasive-essay-topics.html>), printed graphic organizer or computers and printer if using online, interactive graphic organizer.

After reading and analyzing a persuasive essay (*Activity 10*), students will work cooperatively as a whole group and use a sample topic (i.e., media violence has a negative effect on society, curfews are not necessary for people over the age of fifteen, the influence of the Internet causes more harm than good, etc.) to identify effective techniques to use in developing a persuasive essay. Students will then work in cooperative groups to brainstorm topics of interest related to their school, community, and state about which they have strong convictions (i.e., uniform policies positively impact the learning process; schools should increase funding for physical education, rather than decreasing it; student athletes in college should be paid for playing; violent video games contribute to teen violence; women in the military should be allowed in combat, etc.). After compiling a class list, each student will select a topic and use writing processes to develop a persuasive letter to the editor*. Students will focus on including stylistic features such as:

- vocabulary appropriate to the audience
- phrasing that reflects the personality of the writer (clear voice)
- sentence structures that show variety

*Note: Students could be encouraged to use and print an online, interactive *graphic organizer* ([view literacy strategy descriptions](#)) such as a [persuasion map](#) (http://www.readwritethink.org/materials/persuasion_map/).

Activity 12: Analyzing Autobiographical Passages: First-Person Point of View and Literary Devices (GLEs: 03f, 09f, 10a, 11e, 11f, 19, 20a, 28c, 29a, 32d, 33, 35b)

Materials List: pen, paper, learning logs notebooks, sample autobiographies, definition/samples of sarcasm and irony, Autobiographical Group Presentations Rubric BLM

Students will read a selected autobiography* and then write a learning log entry in which they discuss the advantages and the disadvantages of writing in the first-person point of view. After reading their entries aloud to the class, students will create class lists of the advantages and disadvantages. During the sharing, students should use active-listening strategies, including generating and asking questions concerning a speaker's content (first-person point of view), delivery, and attitude toward the subject.

In cooperative groups, students will select passages (from autobiography or autobiographies examined) that they think provide the best insight into the personality and life views of a writer, analyze the passages in terms of what each tells them about the subject, and identify any examples of sarcasm and/or irony that they encounter. Each group will present a dramatic, oral interpretation of its passage with accompanying analysis or explanation to the class.

Finally, students will write an autobiographical paragraph that includes a literary device such as sarcasm or irony.

*Sample Short Autobiographies (hyperlinks included)

Franklin, Benjamin. **Benjamin Franklin his Autobiography 1706-1757** (3 excerpts)

Mahoney, Dan. **A Short Autobiography of Dan Mahoney**

Michener, Anna J. **Becoming Anna: The Autobiography of a Sixteen-Year-Old**
(excerpt)

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will construct organized paragraphs including appropriate opening and closing statements. All multiparagraph writings should be evaluated for appropriate paragraph transitions (transitional words and/or phrases).
- The student will generate questions regarding content when listening to peer

presentations and present those questions (oral or written) to the teacher for evaluation of appropriateness to and/or understanding of topic.

- The student will, at important points in any literary or expository text, use the “Stop and Write” technique where he/she pauses during the reading of a text to reflect. Questions may ask students to:

- analyze author’s point of view
- examine the sequence of information
- draw conclusions
- explain and analyze passages
- assess the effectiveness of the writer’s persuasive techniques

These reflections will serve as feedback for teacher analysis/evaluation of student understanding.

Activity-Specific Assessments

- Activity 6: After reading an informational article or document, the student will write a report that includes:

- a list of the key points of the article
- a statement of the main idea presented by the author
- a summary of the author’s viewpoint
- conclusions about the purpose and effectiveness of the article
- a correct citation for the article
- correct use of colon when listing
- standard use of capitalization for political/ethnic groups, religions, continents, etc.

A checklist should be created for both teacher and student evaluation of both the process and product.

See Blackline Master (BLM): Process and Product Checklists

- Activity 9: Students will develop a research-based report using steps in the writing process, including the following:

- clearly stated central idea
- introduction, body, and appropriate conclusion
- incorporating facts, details, and/or examples
- logical sequence with the aid of appropriate transitional words.
- parenthetical citations to integrate quotes
- publishing using technology
- original graphics, when appropriate

See Blackline Master (BLM): Research-Based Report Rubric

- Activity 12: Students will present dramatic oral presentations of an autobiographical passage. A rubric should be established to critique the presentation for:
 - clear organization (including performance and explanation)
 - thorough explanation of passage and its significance
 - performance's appeal to audience
 - preparation and rehearsal

See Blackline Master (BLM): Autobiographical Group Presentations Rubric

English I Unit 3: Poetry

Time Frame: Approximately five weeks



Unit Description

Essential components of this unit include the analysis of the effects of literary elements and devices common to the genre of poetry; the development of paragraphs, essays, letters, and poems that address various elements of poetry; and the linking of these elements to real-life experiences. Ongoing activities such as reading independently, responding to a variety of writing prompts in a journal/*learning log*, defining and applying vocabulary, constructing literary terms list(s), and studying grammar/usage through mini-lessons will continue.

Student Understandings

Interpretation and analysis of various types of poems are essential goals of this unit. Additional critical goals include developing well-supported responses to poetry and examining the meanings and effects of literary elements and devices, as well as elements of form, that are particular to the genre.

Guiding Questions

1. Can students make inferences about a poet's view of life?
2. Can students draw conclusions about the literal language and interpret the figurative language of poetry?
3. Can students show how the poet utilizes symbolism (and other literary devices) to create meaning?
4. Can students analyze distinctive elements of poetic forms such as sonnets, free verse, etc.?
5. Can students show how the characters and events in the poem relate to real-life experiences?

Unit 3 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)

GLE #	GLE Text and Benchmarks
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03a.	Identify and explain the significance of literary devices, including mixed metaphors (ELA-1-H2)
03b.	Identify and explain the significance of literary devices, including imagery (ELA-1-H2)
03c.	Identify and explain the significance of literary devices, including symbolism (ELA-1-H2)
03g.	Identify and explain the significance of literary devices, including implied metaphors (ELA-1-H2)
04b.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including short stories/novels (ELA-1-H3)
04d.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including poetry/epics (ELA-1-H3)
05.	Explain ways in which ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos, literary texts) connect to real-life situations and other texts (ELA-1-H4)
09c.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including forms of lyric and narrative poetry such as ballads and sonnets (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
09f.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including biographies and autobiographies (ELA-6-H3)
10c.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to

GLE #	GLE Text and Benchmarks
	verify solutions (ELA-7-H2)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
13.	Identify and explain the impact of an author's life on themes and issues of a single text or multiple texts by the same author (ELA-7-H3)
14a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
14d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
14e.	Analyze information within and across grade-appropriate texts using various reasoning skills, including distinguishing facts from opinions and probability (ELA-7-H4)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
21a.	Write for various purposes, including formal and business letters, such as letters of complaint and requests for information (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
31c.	Deliver oral presentations that include an organization that includes an introduction, relevant details that develop the topic, and a conclusion (ELA-4-H3)
32a.	Use active listening strategies, including monitoring messages for clarity (ELA-4-H4)
32b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
34a.	Analyze media information in oral and written responses, including summarizing the coverage of a media event (ELA-4-H5)
34b.	Analyze media information in oral and written responses, including comparing messages from different media (ELA-4-H5)

GLE #	GLE Text and Benchmarks
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04b, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level, young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or *learning logs*, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words (both student- and teacher-selected) encountered in reading short stories. For each word, students will record the sentence in which the word was found and suggest a synonym.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym
1			
2			

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Students will, at the conclusion of the unit, select five words, research etymology, and illustrate them on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a poem incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning logs notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?*, and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order. For example, the following prompts might be developed for a study of Seamus Heaney's poem "Blackberry-picking."

P - Problem Solving When my mother and I picked blackberries, we quickly realized that mosquitoes, ticks and hornets can be big problems in a berry patch. Sometimes after several buckets were full, we looked back and the steers in the pasture were eating our blackberries. When we got home, we noticed that our arms and the backs of our hands looked as if we had been in a fight with a tiger! What can we do in order to have a better berry picking experience next time?

S - Special Powers

You have the power to change an event in your life that led to disappointment. Describe what event you would change, why you would change it, and the desired result.

W - What If?

What if every event in our lives ended happily?

A - Alternative Viewpoints

Imagine you're the parent. Explain to your child the dangers of blackberry picking.

Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 24b, 25)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (i.e., using quotation marks to set off titles of short works or correct spelling conventions). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

The teacher will explain that quotation marks are used to set off the title of a short written work or parts of a longer work. Short works include short stories, chapters from a book, one-act plays, short poems, essays, songs, and articles. Parts of a longer work include episodes in a series, songs, parts of a longer music composition, or an item named as part of a collection.

Several titles should be listed (void of punctuation) either on a board, projector, or activity sheet. As a whole class or individually, students will discuss and determine which titles require quotation marks and which titles require underlining. Ideally, samples of student writing which include various titles would be displayed and discussed.

Examples

Short Works:

"The Road Not Taken" (poem)

"God Bless America" (song)

"The Bet" by Anton Chekhov (short story)

"A Case for Change" (article)

"The Dance of the Sugarplum Fairy" (part of longer work)

Longer Works:

The Hobbit by JRR Tolkien (novel)

The Beautiful Letdown by Switchfoot (CD)

Sixteen Candles (movie/DVD)

The Advocate (newspaper)

Then, students will be instructed to apply the lesson by correctly using quotation marks to set off the title of short works (specifically poems in this unit) when referenced in their own writing.

Activity 5: Speaking My Language (GLEs: 03b, 03g, 04d, 11a, 11c, 12a)

Materials List: pen, paper, learning logs notebooks, poem for analysis, Major Poetic Devices BLM, Reciprocal Teaching Role Cards BLM, Reciprocal Teaching Task Sheets BLM, overhead and transparencies

The teacher will use *reciprocal teaching* ([view literacy strategy descriptions](#)) to discuss poetry and complete an analysis that addresses major literary devices (particularly imagery and metaphor).

Reciprocal teaching is a strategy in which the teacher models and the students use summarizing, questioning, clarifying, and predicting to understand text better. Because the emphasis is on understanding these four processes, students will need many exposures and much practice with each. The processes may be addressed in any order. *For the purpose of this activity, the prediction process will be replaced with an identification of literary devices.*

The teacher will first introduce the steps to be used in this reciprocal teaching activity (summarize, question, identify, and clarify) reminding students that their goal is to help each other understand the poem and the author's use of literary devices (Major Poetic Devices BLM).

After a teacher-led review of poetic devices*, write the title of an engaging poem** on the board along with the poet's name. This would be a good point to remind students of the *GISTing* ([view literacy strategy descriptions](#)) activity from Unit 2, Activity 7 as a means of summarizing. Share the first stanza of a sample poem and write a summary statement on the board for analysis and revision by the whole group. The teacher should talk out loud about his/her summary thinking while working with students. Then, teacher will take the role of questioner. (i.e. "I'll ask questions of all of us so we're sure we understand this opening stanza of the poem. First, what's the definition of *melancholy*?", "Why does the word order seem to be awkward? What could the poet mean by ___?", etc.). Next, identify any literary devices employed by the poet. Conclude this modeling

activity by demonstrating how all of this information is used to clarify confusing points or ideas.

Next, students will form groups of four and the teacher will distribute the Reciprocal Teaching Role Cards and Reciprocal Teaching Task Sheets blackline masters to each group:

- Role Cards (for students to determine who will fulfill each role—summarizer, questioner, identifier, and clarifier)
- Task Sheet (read the next stanza, generate a summary statement, pose at least three questions, identify literary devices, and use the information acquired/discussed to clarify meaning within the stanza)

Instruct groups to read the next stanza and engage in a reciprocal teaching process like the one just demonstrated using the items/handouts provided, and circulate around the room to provide additional modeling and assistance to the groups. Depending on student needs/abilities, they may either:

- continue this process for the remaining stanzas, or
- share their findings regarding the second stanza and repeat the process for the remaining stanzas as a whole class.

If time allows, students could work individually on another poem (either teacher- or student-selected), repeating the process of summarizing, questioning, identifying, and clarifying information. The student could submit this information for teacher evaluation.

***Teacher Notes:**

Refer to “word wall” of literary elements/devices created in Unit 1, Activity 10. Mark Irwin’s “Icicles” (<http://www.everypoet.org/pffa/archive/index.php/t-9965.html>) or “My Father’s Hats” (<http://www.poemhunter.com/poem/my-father-s-hats/>) or Gary Soto’s “Oranges” could be used to discuss/review imagery and metaphor in poetry.

****Sample Poems for Reciprocal Teaching:**

Heaney, Seamus, “Blackberry-picking”
Frost, Robert, “The Road Not Taken”

Activity 6: Making Inferences about a Poet’s Life (GLEs: 04d, 09f, 11c, 11e, 12b, 13, 14e)

Materials List: pen, paper, learning logs notebooks, several poems by one poet with biographical sketch, computer access

The whole class will read two to three poems by one poet (i.e., Maya Angelou’s poems “I Know Why the Caged Bird Sings,” “Still I Rise,” and/or “Phenomenal Woman”), *brainstorm* ([view literacy strategy descriptions](#)) the facts they know about the poet’s life from prior knowledge, and make inferences about the poet and the poet’s life based on

what has been gleaned from the poems. Students next work in cooperative groups to determine which inferences they believe to be most accurate, supporting their ideas with specific details from the poems. They then read a biographical sketch of the poet (either teacher-selected or derived from an individual, online web search) and write a paragraph in which they compare the facts to their inferences, distinguishing fact from opinion.

Students will then write an autobiographical sketch and use that information to write a poem that reflects their personal lives. Poems such as George Ella Lyon's "Where I'm From" or Lee Young Li's "The Gift" or "I Ask My Mother to Sing" are examples of autobiographical poetry and may be read and imitated.

Activity 7: The Effect of Sensory Imagery on Tone and Emotion (GLEs: 03b, 04d, 11c, 12a, 12b, 14a, 34a, 34b)

Materials List: pen, paper, learning logs notebooks, imagery poems, video excerpt (If using Wilfred Owen's "Dulce et Decorum Est" it could easily be paired with a video excerpt from a national newscast on a war-torn region such as Iraq.), Sensory Imagery Viewing Chart BLM

Students will read a poem which appeals to several of the senses and then:

- create a list of descriptive words or phrases (the language) used by the poet and identify the senses to which each image appeals; **or**
- identify sensory imagery on an individual copy of poetry, using hi-liters or colored pencils.

Students will present lists/findings to the class and discuss the effect of the sensory imagery on the tone of the poem and the emotional reaction of the reader.

To examine tone further, students will view a media event (i.e., local or national newscast, talk show with emotionally charged, classroom-appropriate content, or a candidate debate) and then complete a sensory imagery viewing chart with columns for recording examples of sensory imagery. Using the information from the chart, students will write a *learning log* ([view literacy strategy descriptions](#)) entry in which they summarize and analyze the media event regarding its appeal to the senses and the emotional reaction of the viewer.

Finally, students will write a paragraph that compares and contrasts the two messages (poetry and media) and the two responses.

*Poems with Imagery: (The first three poems are simple, quick, and loaded with images.)

Atwood, Margaret, "You Fit Into Me"
Buson, Taniguchi, "The Piercing Chill I Feel"
Pound, Ezra, "In a Station at the Metro"
Owen, Wilfred, "Dulce et Decorum Est"
Pratt, E. J., "The Shark"

Activity 8: Figuratively Speaking . . . (GLEs: 03a, 03b, 03g, 04d, 31c)

Materials List: pen, markers, paper, posters, learning logs notebooks, poems with figurative language, poetry anthologies, literature texts, Figurative Language Project Rubrics BLM

After a teacher-led review of figurative language (especially mixed and implied metaphors), students will work in pairs or groups of three to read several poems and locate an example of at least three of the following types of figurative language—simile, mixed and implied metaphors, imagery, alliteration, personification, onomatopoeia, and hyperbole. A visit to the school library to search poetry anthologies/collections and/or grade-level literature texts would provide appropriate material.

Next, the teacher should distribute and review the figurative language project rubrics sheet. Groups will then select one of the figurative language examples and create a poster that includes the line from the poem that contains the figure of speech, the definition of the figure of speech, an interpretation of the figure of speech, and an illustration of the figure of speech. Groups will prepare an oral presentation that is organized with an introduction, an explanation of their work, and a conclusion. They will present their posters and oral reports to the class.

Students will use one or more of the examples of figurative language as a springboard for creating a poem containing one or more figures of speech, or students may work to incorporate a figure of speech into the poem from Activity 6.

Poems with figurative language:

Dove, Rita, “Grape Sherbet”

Justice, Donald, “Incident in a Rose Garden”

Millay, Edna St. Vincent, “The Courage That My Mother Had”

Roethke, Theodore, “My Papa’s Waltz”

Activity 9: Free Verse vs. Structured Verse (GLEs: 04d, 11c, 11e, 14a, 19, 39c)

Materials List: pen, markers, paper, posters, learning logs, examples of free/blank/rhymed verse, graphic organizer

Students will read poems written in free verse and poems written in rhymed or blank verse. The teacher will discuss the following elements of form:

- Free verse does not obviously rhyme and doesn't have a set meter. However, sound and rhythm are still important. Patterns of syllables, sounds, meter, and repetition all have something to do with the meaning of the poem.
- Blank verse is any verse comprised of unrhymed lines all in the same meter, usually iambic pentameter.
- Rhymed verse consists of lines which rhyme at the end, usually in either an ABAB rhyme scheme or in couplets or pairs.

After reading several examples of the different forms of verse, students will work in cooperative groups to create a *graphic organizer* ([view literacy strategy descriptions](#)) such as a Venn diagram that compares and contrasts the styles of the two poems. Then groups will use the diagrams to determine:

- which poem is easier to understand,
- which form makes reading and comprehending easier,
- which type of poem might lend itself to each format, and
- which poems (from prior knowledge) utilize each format

Groups will present their work for a class discussion. Students then complete a *learning log* entry to this prompt: Identify the poem you prefer and give reasons for your choice.

Poems with free verse:

McCallum, Kit, “The Road Less Traveled”

Lorde, Audre, “Hanging Fire”

Poems with blank verse:

Shakespeare, William, “Tomorrow, and tomorrow, and tomorrow...” Macbeth

Berryman, John, “The Ball Poem”

Poems with rhymed verse:

Lear, Edward, *Miscellaneous Limericks*

Unknown, “The Wife of Usher's Well” (ballad)

Denham, John, “Cooper's Hill” (heroic couplet)

Donne, John, “A Lane Beggar” and “Hero and Leander” (epigrams)

Activity 10: Paragraph Analysis of a Symbol (GLEs: 03c, 04d, 11e, 11f, 12a, 14d, 21a)

Materials List: pen, markers, paper, posters, learning logs notebooks, sample poems with symbols, sample of correct letter format

The teacher will discuss and model (e.g., using a poem with an obvious symbol) appropriate oral-presentation elements (including envisioning the images, pausing slightly at line breaks, conveying tone and emotion by varying voice, etc.). Students will then volunteer to read aloud several poems, preferably by the same poet, that are developed with a symbol (conventional or contextual), and participate in a discussion of each poem. This discussion should reinforce the distinctive elements of poetry (with emphasis on symbol) addressed in Activity 5.

After reading and discussing the poems, students will write a one- to two-paragraph analysis of one of the symbols. The analysis should include the following: an explanation of how the symbol affects the meaning of the poem, a discussion of whether the symbolism is effective or ineffective, and specific details that support students' views.

Finally, after samples and a review of correct letter format, students will write letters of praise or complaint to the poet regarding the use of symbolism in a poem or across several poems.

*Poems with symbols:

Frost, Robert, "The Road Not Taken"

Parker, Dorothy, "One Perfect Rose"

Soto, Gary, "The Map"

Swenson, May, "Fable for When There Is No Way Out"

Teacher Note: Conventional symbols have meanings that are widely recognized by a society or culture. Some conventional symbols are a cross or a nation's flag. A literary or contextual symbol can be a setting, character, action, object, name, or anything else in a work that maintains its literal significance while suggesting other meanings. Such symbols go beyond conventional symbols; they gain their symbolic meaning within the context of a specific story. (Source: Bedford/St. Martin's Glossary of Literary Terms, www.bedfordstmartins.com.)

Activity 11: The Sonnet (GLEs: 03b, 04d, 09c, 11a, 14a, 35b)

Materials List: pen, markers, paper, posters, learning logs notebooks, sonnet samples

The teacher will introduce the study of the sonnet with a review of its form and characteristics, then model an analysis of a sonnet by explaining its structure, the use of imagery and figurative language, and the development of the main idea.

The entire class will read a sonnet (possibly an excerpt from The Tragedy of Romeo and Juliet since it will most likely be studied in the upcoming drama unit) and analyze its structure, imagery, figurative language, and meaning. In cooperative groups, students will read a different sonnet from the other groups, which they paraphrase and analyze in writing (i.e., single- or multi-paragraph report, *learning log*) focusing on the effect of the imagery on the meaning. Students will take various roles in reporting their work to the entire class for discussion. Roles may include:

- reading the original sonnet
- reading the paraphrased version
- reporting the groups' analysis
- fielding questions from audience

Teacher Notes:

- *Italian/Petrarchan sonnet (i.e., Petrarch) form consists of an eight-line octet and a six-line sestet; the rhyme scheme for the octet is ABBA ABBA, and the purpose of the octet is to present a situation or a problem. The rhyme scheme for the sestet can be either CDECDE or CDCDCD, and the purpose of the sestet is to comment on or resolve the situation or problem posed in the octet. It is traditionally in iambic pentameter. (e.g., Donald Justice's "Sonnet: The Poet at Seven")*

- *Spenserian sonnet (i.e., Spenser) form uses the rhyme scheme ABAB BCBC CDCD EE, and there does not appear to be a requirement that the initial octet sets up a problem which the closing sestet answers. Instead, the form is treated as three quatrains (linked by the connected rhyme scheme described above) followed by a couplet. Again, iambic pentameter is used. (e.g., Edmund Spenser's "One day I wrote her name upon the strand")*
- *English sonnet form (i.e., Shakespearean) is one in which the situation or problem presented in the octave is now dealt with tentatively in the next four lines and summarily in the terminal couplet. Some English sonnets may even be developed through a series of three examples in three quatrains with a conclusion in the couplet. The rhyme scheme of the English sonnet is ABAB CDCD EFEF GG. (e.g. William Shakespeare's "Sonnet 18: Shall I compare thee to a summer's day?")*

Activity 12: Researching to Connect the Poet's World to His/Her Life (GLEs: 12b, 13, 24b, 25, 37b)

Materials List: pen, markers, paper, posters, learning logs notebooks, library (media center), poetry anthologies, computer access, sample web source citation, quotation marks mini-lesson from Activity 4

Students will visit the school library to peruse poetry anthologies/collections. For the assignment that follows, collections by well-known poets will be especially useful. Students will read/skim poetry books *round robin* style (i.e., read ten minutes, pass book to peer, read ten minutes) making note of poems of interest.

Students will individually conduct a web search to locate at least two poems (or copy poems from book, if not available online) by the same poet and access sources that detail basic facts about the poet's life, times, and philosophy. Using the facts, students will create a profile of the poet, including correct citations for sources, and present their profiles to the class for discussion. Finally, students will use writing processes to develop a two- to three-paragraph essay that discusses at least one element, event, or characteristic of the poet's life that is reflected in his or her poems and is supported with relevant details from the poem and the biographical information. Students should use the writing process, correct spelling conventions, and appropriate quotation marks to set off titles of short poems when writing and editing. The teacher may want to refer to the Louisiana Department of Education website for a [Writer's Checklist](#) and a [12-Point Rubric](#) (*GEE Assessment Guide*, pp.1-4)

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The teacher will provide students with an oral presentation rubric (for teacher-, peer-, or self-evaluation) that assesses whether the presentation:
 - demonstrated understanding of the assigned topic
 - was well-planned and coherent
 - contained clear and useful communication aids
- Students will conduct web searches, and the teacher will ensure, by rubric or checklist, that the activity produces:
 - a minimum number of sites recorded and explored
 - research that is clearly organized and relevant
 - research that is integrated into writing products
- Students will create visual representations that:
 - address the assigned topic
 - show evidence of time and effort
 - engage the viewer
 - are neat and error-free

Activity-Specific Assessments

- Activity 5: Students will conduct poetry analysis. The process should include:
 - working in cooperative learning groups with analysis of effectiveness in reflective writing
 - identifying relevant literary elements and devices assessed for accuracy by teacher or through class discussion
 - creating visual representations/graphic organizers evaluated according to criteria presented in General Assessments section above
 - paraphrasing of poems assessed for accuracy by teacher

- Activity 8: In pairs or groups of three, students will explore figures of speech in several poems. The students will create a visual representation (e.g., poster) which:
 - is appropriate to the topic/assignment
 - provides accurate identification and interpretation of figures of speech
 - contains illustrations that add to the purpose and interest
 - is highly original and creative
 - is neat and presentable

The students will deliver oral presentations to accompany their posters.

The oral presentation will be organized with:

- an introduction
- an explanation of their findings
- a conclusion

See Figurative Language Project Rubrics BLM

- Activity 12: Students will peruse poetry anthologies, select a poet, conduct a web search, and write a two- to three-paragraph essay that:
 - discusses at least one element, event, or characteristic of the poet's life that is reflected in his or her poems
 - supports the selected element, event or characteristic with relevant details from the poem and the biographical information
 - demonstrates understanding and application of writing processes

* The teacher may want to refer to the Louisiana Department of Education website for a [Writer's Checklist](#) and a [12-Point Rubric](#) (*GEE Assessment Guide*, p.1-4)

English I Unit 4: Drama

Time Frame: Approximately six weeks



Unit Description

The essential goals of this unit are to interpret and to analyze various dramatic works. Other critical goals are to develop well-supported responses to texts and to analyze the distinctive characteristics of the genre. An analysis of dramatic conventions and a study of the effects of the literary devices used in dramatic works are included in this unit. Development of vocabulary by defining words within the context of the literature and using words appropriately in self-generated sentences will continue.

Student Understandings

Drama is the literary genre of works intended for the theater. Individuals can construct their own meaning from the text of the dramatic work and gain insight into the plot, action, and significance of events and details in the drama through writing for a variety of purposes. In addition, dramatic literature provides many opportunities for the individual to make connections to real life.

Guiding Questions

1. Can students determine how the play reflects the dramatist's life and historical perspective?
2. Can students identify and analyze devices authors use to establish mood?
3. Can students explain how the dramatist uses direct and indirect characterization to develop the characters?
4. Can students identify and explain story elements, including plot development, characterization, and critical parts of drama (e.g., inciting action, rising action, climax)?
5. Can students identify and explain the significance of literary devices and evaluate their effectiveness?

Unit 4 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)

GLE #	GLE Text and Benchmarks
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)

GLE #	GLE Text and Benchmarks	
12b.	Select plotline, appropriate symbols, and characters and analyze the relationships, including the author's pacing of action and	
02e.	Identify and explain the significance of literary devices, including information in	
28c.	Speculating on the author's intentions, specific purposes and audience and how speaking to	
04b.	Including questions and making discussion of (ELA-4-H1) written responses about ideas	
19a.	Identify and explain the significance of literary devices, including information in	
04c.	Develop multiple lines of thinking and evidence in (ELA-4-H1) written responses about ideas	
34b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) voice in evaluation,	
04e.	Reasoning and skills, including thinking and evidence in (ELA-4-H1) written responses about ideas	
15b.	and information in texts, including (ELA-4-H1) written responses about ideas	
05b.	Develop and present ideas and information in the text (ELA-4-H1) written responses about ideas	
32a.	Develop and present ideas and information in the text (ELA-4-H1) written responses about ideas	
07.	Identify and explain connections between historical contexts and works of literature	
32b.	Identify and explain connections between historical contexts and works of literature	
09d.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
32c.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
08b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
35b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
10c.	Identify and explain connections between historical contexts and works of literature	
36b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
19.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
11a.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
38.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
21d.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
39b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
22a.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
12b.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
22c.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
11e.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
23g.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
11f.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
25.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
26.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	
12a.	Analyze for information that is included in the text and how it is used in the text (ELA-4-H1) written responses about ideas	

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04b, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level, young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or *learning logs* ([view literacy strategy descriptions](#)), informal discussions at the end of SSR, and book talks.

Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the teacher to design special-focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards, poster

Students will continue to keep a vocabulary list of new words (both student- and teacher-selected) encountered in reading short stories. For each word, students will record the sentence in which the word was found and suggest a synonym.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym
1			
2			

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Students will, at the conclusion of the unit, select five words, research etymology, and illustrate them on a poster or in another visual presentation. Finally, students will write a reflective paragraph on some aspect of a drama incorporating at least one of the words

studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing/Periodic) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning logs notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?*, and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order. For example, the following prompts might be developed for a study of William Shakespeare's *Romeo and Juliet*.

Pre-reading:

S - Special Powers

- You have the power to make someone fall deeply in love with you. Would you use that power?
- You have the power to bring someone back to life. Whom would you bring back to life and why?

W - What If?

- What if every event in our lives ended happily?

During Reading:

A - Alternative Viewpoints

- Imagine you are Juliet's parent. Convince her that Romeo is completely wrong for her. Support your stance with details from the play.

Post-reading:

P - Problem Solving

- Have students *brainstorm* ([view literacy strategy descriptions](#)) a list of technologies they use, see, or know about. They may consider the technology they have in their backpacks or lockers, or which they see in the classroom, school, home, or mall. How could modern technology have saved Romeo and/or Juliet?

N-Next

- What do you think happened after everyone discovered what happened to Romeo and Juliet? What did the parents do?

Students can be given time to read their responses to a partner or invited to read to the class. A discussion can follow. Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-

understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs* ([view literacy strategy descriptions](#)), students may respond to prompts on entrance cards, “Stop and Writes,” and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23c, 25)

Materials List: writing samples, overhead and transparencies, document camera (optional)

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., ensuring that pronouns agree with antecedents). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text that features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

Using sample sentences with pronouns and antecedents, the teacher will explain that a pronoun is a substitute for a noun. It refers to a person, place, thing, feeling or quality, but does not refer to it by its name. Then, he/she will explain that an antecedent is the word, phrase or clause to which a pronoun refers. The teacher may also include discussion of pronoun/antecedent agreement in gender and number. One most common error is antecedent is singular and pronoun is plural (ex. student/their).

Next, the teacher may use relevant text to allow for partner or group collaborative effort in identifying pronouns and antecedents. For example, different color highlighters or pencils could be used to match pronouns to antecedents in Simon Brew’s review of the 1996 movie version of *Romeo and Juliet*:

“While perhaps not the defining moment in the making of Leonardo DiCaprio’s career, his appearance in this dazzling take on William Shakespeare’s *Romeo and Juliet* back in 1996 did the careers of both Clare

Danes and himself no harm at all. Perhaps the real star of the show here though is director Baz Luhrmann; he employs a downright-brilliant style to the age-old tale of star-crossed lovers...From the beginning, his take on Romeo & Juliet explodes unpredictably onto the screen... He would go on to make other impressive movies.”

--Simon Brew

Finally, the teacher will have examined and selected student writing samples that contain both correct and incorrect pronoun-antecedent usage. Special attention should be paid to the common error in which the antecedent is singular and the pronoun is plural (ex. student/their). Student samples (for which teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or corrected.

Teacher Note:

- The remaining activities could accompany the study of Shakespeare’s *Romeo and Juliet* and be used in the following manner:
Pre-reading- Activities 5 and 6
During Reading- Activities 7 through 9
Post-reading- Activities 10 through 12
- Alternatively, two dramas could be studied, and the activities could be divided between the two selections.

Activity 5: Web Search for “Fascinating Facts”/Pre-reading (GLEs: 07, 12c, 28b, 29a, 36b, 38, 39b)

Materials List: pen, learning logs notebooks, Internet access, posters

Following a teacher-led discussion on determining validity of sources, students will conduct a web search to locate and access sources with accurate information on the life and times of a playwright (e.g. Shakespeare). Students will select (and record in *learning logs* [[view literacy strategy descriptions](#)]) five facts related to the life of the playwright and five related to the period of time in which the playwright lived. Students then create a visual (e.g., poster, *PowerPoint* presentation) to display facts uncovered from the search, as well as a written bibliography that cites sources used in the visual. Students must also identify primary and secondary sources. As visuals are presented, peers will record at least one relevant question. Students are then interviewed informally by their peers (e.g., press conference-type format) on topics of interest in visual representations.

Activity 6: Active Reading: A Catalyst for Critical Thinking/Pre-reading (GLEs 11d, 11e, 12b, 14b)

Materials List: pen, learning logs notebooks

Before the class reads the play, the teacher will employ the *Student Questions for Purposeful Learning (SQPL)* ([view literacy strategy descriptions](#)) strategy by writing a statement on the board or on chart paper designed to generate student questions about the topic/theme. If, for example, the play is *Romeo and Juliet*, the teacher might state, “Love is a violent, ecstatic, overpowering force,” or “It is senseless to fight (feud) with someone just for the sake of fighting.” Next, ask students to think/pair/share. They are to think about the statement, write any questions that come to mind (in their notebooks or *learning logs* [[view literacy strategy descriptions](#)]), and then turn to a partner and share at least one question they each have about the play based on the statement. The partners will share their questions with the class, and the teacher will record the questions below the statement. Tell students to listen carefully for the answers to their questions as the teacher or the students read the play. A recorded dramatization may be used.

Activity 7: Taking a Stage Play to the Movies to Analyze Mood/ During Reading (GLEs: 04c, 04e, 09d, 11c, 12b, 19, 39c)

Materials List: pen or pencil, graphing paper, dramatic script, movie version of drama

Students will read the introductory scene(s) of the script of a play and then draw a line graph tracking the intensity of the scene. Next, they will listen to the *corresponding section* of the movie version without viewing the images, tracking the intensity of the music, dialogue, and sound effects in another line graph. Then, they will view the scene(s) from the movie version (without sound) and make a final line graph showing the intensity of the action based on visual cues (what you see on the screen). Students will view the three line graphs and answer the following questions in one or two well-written paragraphs: How are the three graphs similar? How are they different? What can a filmmaker use sound and images to do? Which genre, the play or the film version, more effectively establishes the appropriate mood, and why?

Teacher Note: A line graph can be used to show how something changes over time. It has an x-axis (horizontal) and a y-axis (vertical). For this activity, the x-axis represents plot development/passage of time, and the y-axis represents intensity. Graph paper may be used for this activity.

Activity 8: Significance of Stage Directions/ During Reading (GLEs: 04c, 09d, 11d, 11f, 12a, 28c, 29a, 35b)

Materials List: pen, learning logs notebooks, dramatic script, digital camera, computer, photo printer

Upon completion of the reading of several scenes, the teacher will facilitate a class discussion of the significance of stage directions in both the understanding and the interpretation of a play.

Students will then select and read a scene that contains specific stage directions and examine and interpret four or five stage directions in the form of *split-page note taking* ([view literacy strategy descriptions](#)).

Sample *Split-Page Notetaking*:

What the text says:	What I think:
ROMEO [Aside.]: Shall I hear more, or shall I speak at this?	This makes me think that Romeo was talking himself into making a decision.
BENVOLIO Part, fools! Put up your swords; you know not what you do. <i>Beats down their swords</i> <i>Enter TYBALT</i>	Benvolio must be respected because he “beat their swords,” and no stage directions or dialogue makes me believe the others fought back.

The *learning log* ([view literacy strategy descriptions](#)) entry should have one column headed “What the text says...” (for recording specific stage direction) and another column headed “What I think...” (for recording the importance and effect of each). In small groups, students will discuss their findings and then select one of the stage directions and change it in some way. For example, the character may deliver a line with exasperation rather than enthusiasm. Groups will demonstrate the impact of the two modes of delivery by acting each out or doing a “freeze frame.” (The teacher may take digital pictures for a class bulletin board.) Students will then explain how that would affect the play. As students discuss their responses, the teacher will facilitate a discussion of the importance and significance of stage directions in drama.

Activity 9: Shakespeare—American Style (GLEs: 01a, 11a, 31a, 31b, 32c)

Materials List: pen, learning logs notebooks, dramatic script, Presentation Rubric and Feedback BLM

After reading a favorite scene from a Shakespearean play, or upon completion of the entire play, students will work in groups to:

- note unfamiliar vocabulary in an ongoing vocabulary list (See Activity 2.)
- translate a scene into current language of the typical American teenager

Students then rehearse and present the translated scene to the class. Non-performing groups will use the Presentation Rubric and Feedback blackline master to critique scenes for accuracy of meaning, plot development, and other skills (e.g., phrasing, enunciation, voice modulation, verbal and nonverbal techniques, and inflection). Listeners should use active listening strategies while completing the rubric.

Activity 10: Tracing Plot (GLEs: 02b, 04c, 09d, 11d, 12a, 19, 39c)

Materials List: pen, learning logs notebooks, dramatic script

After reading the play and completing an analysis of its parts, students will work in cooperative groups or individually to create a picture book or storyboard—reminiscent of the panels used in silent movies—using framed pictures and sparse dialogue to trace the plot (including subplots) of the work, noting specifically the critical parts (e.g., exposition, inciting action, rising action, climax/turning point, falling action, denouement, moment of final suspense, and catastrophe). Students will present their projects for viewing and then discuss their opinions on the plot development and the types and importance of conflict in a dramatic work. Finally, they will complete a *learning log* ([view literacy strategy descriptions](#)) entry or an exit card that answers the following questions: What did you learn that you didn't know before, about plot development from this study? Why do you think that we study plot development? Can you draw a visual representation of plot sequence?

Teacher Note: An example such as Avi's picture book Silent Movie may be helpful when teaching plot.

Activity 11: What a Character! (GLEs: 02a, 09d, 11c, 11d, 12a, 15b, 15e, 17a, 17c, 18b, 18c, 22c, 23c, 28c)

Materials List: pen, learning logs notebooks, dramatic script, What a Character! Checklist and Rubrics BLM, other scoring rubric(s) from Louisiana Department of Education website

Students will select a character to study in two separate, significant scenes and create a

modified *word grid* ([view literacy strategy descriptions](#)) to aid in discovering how characters are developed in literature. More specifically, the grid will allow students to trace the changes that have occurred in a character in the course of the two scenes.

Example:

Drama Unit Word Grid <i>What a Character!</i>	1 st Scene	2 nd Scene
Personality Traits		
Behavior (What does he/she do?)		
Dialogue (What does he/she say that helps you understand the character's personality?)		

Students will review the text and insert information in the *word grid* regarding a character's traits, behavior, and dialogue in both scenes.

Using this information, students will write a two- to three-paragraph description of at least one text-supported change that has occurred in the character and give an explanation of possible reasons for the change. Students should focus on composing sentences using parallel construction and paragraphs using logical order and pronoun-antecedent agreement, where appropriate. As one possible means of assessment, the teacher may refer to the Louisiana Department of Education website for the [General Scoring Rubric – Essay Items](#) for a 4-point rubric (*GEE Assessment Guide*, pg.1-12).

Next, students will work in small groups to analyze a character from the play studied, focusing on identifying personality traits. Groups then select the one attribute they consider the most prominent trait of the character, based on previous analysis of actions and dialogue and report their ideas in a class discussion. Individually, students will then apply writing processes to the development of a multiparagraph descriptive character analysis that includes discussion of the most prominent attribute. In this composition, students should focus on including information/ideas to engage the reader and choosing words appropriate to the identified audience and purpose (addressed in the drafting and the peer-review stages). In addition, students should apply standard rules of sentence formation, avoiding common errors, such as syntax problems. For assessment, the teacher may want to refer to the Louisiana Department of Education website for a [Writer's Checklist](#) and a [12-Point Rubric](#) (*GEE Assessment Guide*, pp.1-4). A of the 12-Point Rubric has been provided as a BLM.

Activity 12: Foreshadowing an Event (GLEs: 03e, 04b, 04c, 04e, 11c, 12a, 35b)

Materials List: pen, learning logs notebooks, dramatic script,

After reading an entire play and a work of another genre (e.g., short story or novel) in which foreshadowing is used, the teacher will lead a discussion of foreshadowing and its importance in literary works. Students will *brainstorm* ([view literacy strategy descriptions](#)) a list of movies or television dramas in which foreshadowing is prominent and then write an individual journal entry for the following prompt: Select a movie or television drama from the list provided and explain the effect of the foreshadowing technique on the viewer. Next, students work in small groups to compare the effect and effectiveness of the foreshadowing in the play and the other genre. Finally, in a whole-group setting, students will share their comparisons and discuss foreshadowing techniques they would use if the scenes were produced on film.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will use a checklist of journal topics. Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.
- The student will research the life and times of a playwright or drama as a genre and use the information to produce a text, either electronic or print. Assessment of the final product may include:
 - interesting and accessible format
 - correct documentation of resources
 - content that addresses assignment
- Students will complete an analysis of mood, character, plot, or stage directions of at least two or three paragraphs.

Activity-Specific Assessments

- Activity 9: Students will analyze and translate a favorite scene from a Shakespearean play. The process will include:
 - listing of at least five unfamiliar vocabulary terms
 - scene analysis chart which includes plot and character development
 - dramatic presentation of scene translation
 - critique of scene for accuracy

See Blackline Master (BLM): Presentation Rubric and Feedback.

In addition, the teacher may construct a rubric or checklist that rewards the response to assignment, critical thought, and labor required in each desired outcome.

- Activity 10: Students will trace plot development by creating a picture book, storyboard, or other *graphic organizer* ([view literacy strategy descriptions](#)), which will be evaluated for accuracy of content including:
 - exposition
 - inciting action
 - rising action
 - climax/turning point
 - falling action
 - denouement
 - moment of final suspense
 - catastrophe

In addition, exit card or paragraph written at conclusion of activity can be used for general evaluation purposes.

- Activity 11: Students will examine changes in a character in two separate scenes. The teacher will develop a checklist for students to follow in completing the activity. The checklist will include:
 - selection of a character
 - brainstorming list to include character's traits, behavior, and dialogue
 - chart which traces character changes
 - two to three descriptive paragraphs that include at least one text-supported change, appropriate parallel structure, logical order, and accurate pronoun/antecedent agreement

See Blackline Master (BLM): What a Character! Checklist and Rubrics.

English I
Unit 5: The Novel

Time Frame: Approximately five weeks



Unit Description

This unit focuses on reading and responding to the novel and applying a variety of reading and comprehension strategies. Through a range of activities, students will analyze the characteristics of the novel and will develop a variety of compositions that address aspects of the literature and/or their relationships to real-life experiences. Students will continue developing vocabulary by defining words within the context of the literature and using words appropriately in self-generated sentences.

Student Understandings

Students read, interpret and analyze novels, both classic and contemporary. Development of well-supported responses to texts and examination of the effects of literary elements and devices are essential to an understanding of the novel.

Guiding Questions

1. Can students use a variety of strategies to extend vocabulary?
2. Can students identify and explain story elements, including the revelation of setting and character?
3. Can students analyze the author's use of figurative language, imagery, and various literary devices and how each contributes to meaning?
4. Can students identify and analyze the author's use of direct and indirect characterization?
5. Can students explain how the characters in the novel and their struggles relate to real-life experiences?
6. Can students identify the theme of the novel and trace how the author develops the theme?

Unit 5 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)

GLE #	GLE Text and Benchmarks
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
02c.	Identify and explain story elements, including the revelation of character through dialect, dialogue, dramatic monologues, and soliloquies (ELA-1-H2)
03a.	Identify and explain the significance of literary devices, including mixed metaphors (ELA-1-H2)
03b.	Identify and explain the significance of literary devices, including imagery (ELA-1-H2)
03c.	Identify and explain the significance of literary devices, including symbolism (ELA-1-H2)
03g.	Identify and explain the significance of literary devices, including implied metaphors (ELA-1-H2)
04b.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including short stories/novels (ELA-1-H3)
05.	Explain ways in which ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos, literary texts) connect to real-life situations and other texts (ELA-1-H4)
06.	Compare/contrast cultural elements including a group's history, perspectives, and language found in multicultural texts in oral and written responses (ELA-6-H1)
08.	Identify and explain recurrent themes in world literature (ELA-6-H2)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
10c.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)

GLE #	GLE Text and Benchmarks
13.	Identify and explain the impact of an author's life on themes and issues of a single text or multiple texts by the same author (ELA-7-H3)
14c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
18d.	Develop complex compositions using writing processes, including conferencing (e.g., peer and teacher) (ELA-2-H3)
18e.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
21c.	Write for various purposes, including: job applications (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23d.	Apply standard rules of usage, including using pronouns appropriately in nominative, objective, and possessive cases (ELA-3-H2)
23e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees and adverbs correctly (ELA-3-H2)
23f.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
29b.	Listen to oral instructions and presentations, speeches, discussions, and carry out procedures, including writing summaries or responses (ELA-4-H2)
29c.	Listen to oral instructions and presentations, speeches, discussions, and carry out procedures, including forming groups (ELA-4-H2)
30.	Organize and use precise language to deliver oral directions and instructions about general, technical, or scientific topics (ELA-4-H2)
32a.	Use active listening strategies, including monitoring messages for clarity (ELA-4-H4)
32b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)

GLE #	GLE Text and Benchmarks
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
41.	Use word processing and/or other technology (e.g., illustration, page-layout, Web-design programs) to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04b, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level, young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or *learning log* ([view literacy strategy descriptions](#)), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the teacher to design special-focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01b, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards

Students will add to an ongoing vocabulary list new words (both student- and teacher-selected) encountered in the novel being studied. For each word, students will record the sentence in which the word was found, suggest a synonym, and identify any Greek or Latin roots or affixes.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym	Root/ Affix
1				
2				

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Finally, students will write a reflective paragraph on some aspect of a novel incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning logs notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?*, and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order.

For example, the following prompts might be developed for a study of Harper Lee's *To Kill a Mockingbird*

Pre-reading:

S - Special Powers

When Scout complains about her teacher, Atticus tells her, "You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it." If you had the power, with whom would you trade places?

W - What If?

At the beginning of the novel, Scout Finch says, "When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading up to [Jem's] accident." What if you could go back and change one event in your life? Which event would you change and why?

During Reading:

A - Alternative Viewpoints

Atticus insists to the jury, “There is one way in this country in which all men are created equal... That institution, gentlemen, is a court.” Do you agree with Atticus? Are the courts today “the great levelers,” making us all equal, or do wealth and race play a role in the way justice is distributed in America?

P - Problem Solving

After reading *To Kill a Mockingbird*, what can you say about both the compassion and prejudice of the people of Alabama? What made Alabama the perfect setting for civil rights struggles?

N-Next

What if Tom Robinson had not been killed after his conviction? What do you think would have happened if Atticus had brought his case before a higher court of appeals? Explain why you feel he would have won or lost.

Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, “Stop and Writes,” and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23d, 23e, 23f, 25)

Materials List: writing samples, overhead and transparencies, document camera (optional)

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (i.e., avoiding double negatives). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

The teacher will explain that a double negative occurs when two forms of negation are used in the same sentence. The class will work cooperatively to correct the double negative errors in sample song lyrics:

- "We don't need no education. We don't need no thought control."
(Roger Waters of Pink Floyd, "Another Brick in the Wall")
- "I ain't gonna work on Maggie's farm no more." (Bob Dylan, "Maggie's Farm")
- "I can't get no satisfaction." (Rolling Stones, "Satisfaction")
 - "I don't never wanna be you..." (Good Charlotte, "Good Charlotte")
 - "There ain't no easy way out" (Tom Petty & the Heartbreakers, "I Won't Back Down")
- "You ain't heard nothin' yet, folks!" (Al Jolson in *The Jazz Singer*)

Students should be encouraged to suggest other appropriate song lyrics which contain double negatives and to correct those errors.

Finally, the teacher will have examined and selected student writing samples that contain double negative errors. Student samples (for which teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or corrected.

Activity 5: Creating Active Readers (02c, 04b, 09e, 11a, 11e, 11f)

Materials List: pen, learning logs notebooks, class novel, QtA chart

The teacher will facilitate a class review of the characteristics of the novel as a genre and of background information on the novel selected for whole-group study. ***See *Novel Suggestions* located at end of unit.**

The teacher and students will work to build understanding during novel reading by using the *questioning the author* (QtA) ([view literacy strategy descriptions](#)) literacy strategy.

The teacher should begin by stressing that students can, and should, ask questions of authors before, during, and after reading any text. Display a poster or chart of the types of questions students are expected to ask during active reading with sample questions. Space should be allotted on the chart for student-generated questions.

Sample *QtA* chart

Goal of Questioning	Teacher/Student Generated Questions	
Initiate discussion	T:	What is the author talking about?
	S:	<i>*Insert student question(s) here.</i>
Focus on author's message	T:	That's what the author says, but what does it mean?
	S:	
Link information	T:	How does that connect with what the author already told us?
	S:	
Identify difficulties with the way the author has presented information or ideas	T:	Why does the character say it like that? (questioning dialogue/dialect)
	S:	
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.	T:	Did the author tell us that?
	S:	
Make predictions	T:	What will the character do next?
	S:	

Next, the teacher should model questioning (active reading strategies/think alouds) before, during, and after reading the first chapter (or part of a chapter, depending on length); students should be encouraged to ask their own questions. A sample student question should be inserted in chart. Upon completion of the first chapter, allow time for reflection (oral or written) on the *QtA* strategy.

The teacher should continue to model for and elicit from students these types of questions throughout the novel study until students begin to *QtA* in a routine way as they read on their own and listen to text read to them. Encourage students to use the approach to make meaning with all texts (content-specific, non-fiction, etc.).

Finally, in a well-organized paragraph or *learning log* ([view literacy strategy descriptions](#)) entry, students will individually make a prediction about what they believe may happen next in the novel, based on specific character traits, actions, or any logical insight gained from reading thus far. Justification for predictions should be provided, along with statements by the characters or other supporting facts. (The teacher may want to frame this question to model 2-point constructed-response items.) The class should revisit this writing upon completion of the next chapter or upon completion of the entire novel.

Activity 6: Interpreting Figurative Language (GLEs: 03a, 03b, 03c, 03g, 04b, 29c)

Materials List: pen, learning logs notebooks, class novel, copy/poster/chart paper, markers

The teacher will facilitate a class review of the term *interpretation* and of a variety of examples of figurative language.

As a class, students will post and maintain a running log of prominent images, symbols, and examples of figurative language (especially imagery and symbolism) encountered while reading the novel and discuss possible meanings and interpretations.

Individually or in cooperative groups, students will select the literary device or example of figurative language they consider most meaningful and create a visual (e.g., drawing, collage, or sketch). The visual should include both the passage from the novel that mentions the image, symbol, or the literary device, and an illustration that shows the meaning it conveys. Students will present visuals, provide a clear explanation of the literary device, answer any appropriate questions from peers, and then post them around the classroom, grouped according to type.

Teacher Note: The running log of figurative language could be kept throughout the reading of a novel and the creation of the visual activity could be done upon completion of the novel.

Activity 7: Character Development—Direct and Indirect (GLEs: 02a, 09e, 11e, 22a, 23d, 23e, 23f, 24a, 35b, 39c)

Materials List: pen, learning logs notebooks, class novel, Characterization Chart BLM

Students will individually complete Part I of the Characterization Chart blackline master that requires them to:

- select two favorite characters they have encountered in the novel being studied.
- make a list of specific reasons why they designated the characters as “favorites”
- make a statement about how the author developed the characters (made the characters come to life).

Students will share their favorite characters’ names, rationale for selection, and details about the characters that make them come to life.

Then, students will individually complete Part II of the Characterization Chart blackline master that requires them to consider the various ways the author makes the characters come to life, including each character's:

- physical characteristics (or lack thereof)
- interaction with other characters
- interaction with his or her environment
- internal thoughts and/or philosophical outlook

- revelations about his or her past
- dialect or way of speaking

Next, students will develop an in-class written profile of a friend or family member, describing their subject from a range of perspectives (perhaps using the criteria presented in the Characterization Chart BLM -Part II) to capture as full a description as possible for the reader. Volunteers should share “profile” responses. The teacher should initiate an open discussion of recurring patterns of characterization observed in the students' favorite characters and/or techniques used in students' descriptions of a friend or relative, as well as examples of direct and indirect characterization.

Finally, students will use writing processes to develop a two- or three-paragraph character analysis applying standard rules of usage (including appropriate use of pronouns, adjectives, and adverbs) and standard rules of mechanics (including appropriate use of commas to set off appositives, avoidance of double negatives, etc.).

Teacher Note: The above activity was adapted from MarcoPolo Teacher Resources.

Activity 8: Student Connections (GLEs: 04b, 09e, 21d, 29b, 30)

Materials List: pen, learning logs notebooks, class novel

Students will write a text-supported response to one of the following questions:
How do the events of the novel relate to the real-life experiences of today's students?
What cultural elements, such as the history, perspectives, and language are reflected in the novel? What prior work studied has characters, themes, and conflicts similar to those in this novel?

After students write their answers to the questions, they will discuss their responses with the class and be able to direct peers to applicable passages. Periodically, students should be asked to apply listening strategies to summarize responses.

Activity 9: Recurrent Themes (GLEs: 04b, 05, 06, 08, 09e, 11d, 14c, 21d, 29b, 29c, 30, 35b)

Materials List: pen, learning logs notebook, class novel

As a whole class, students will identify a primary theme developed in the novel they read and analyze how the author develops the theme (e.g., through symbolism, characterization).

Students will then write a text-supported response to one of the following questions:
How do the events or the theme of the novel relate to your real-life experiences? What modern cultural elements, such as history, perspective, and language, are reflected in the

novel? What prior work studied has characters, themes, and conflicts similar to those in this novel? After students write their answers to the questions, they will discuss their responses with the class and be able to direct peers to applicable passages. Periodically, students should be asked to apply listening strategies to summarize responses.

Next, the teacher will facilitate a class discussion of recurrent themes in world literature (*e.g., solitude, identity, justice, etc.*) and, with the class, identify and list several.

Working in cooperative groups, students will identify any other themes present, discuss their development, and brainstorm a list of other literary works that address the same theme. Groups will report findings to the entire class.

Teacher Note: The theme activity from Unit 1 could be reinforced here.

Activity 10: Composition Analysis of a Recurrent Theme across Literary Works (GLEs: 04b, 08, 09e, 18d, 18e, 19, 41)

Materials List: pen, learning logs notebooks, class novel

Students will work individually to select a theme developed in the assigned novel and identify another work that develops the same theme. Each student will use information from Activity 9 to create a *graphic organizer* ([view literacy strategy descriptions](#)), such as a T-chart or two flow charts, which traces a recurrent theme across at least two literary works, including the current novel being studied and other self-selected works. Each student will use writing processes to develop a multiparagraph composition that compares and contrasts each author's development of a theme in the two works. Students will use peer and teacher conferencing for feedback (perhaps using the Writer's Checklist found on page 1-77 of the ELA Grade10, [GEE Assessment Guide](#) to aid response), revise for content and structure based on the feedback, and publish the composition, using word processing or other technology.

Activity 11: R.A.F.T. Writing: A Creative Approach to Book Reporting (GLEs: 04b, 06, 9e, 11a, 11d, 11e, 11f, 12b, 21c, 26, 41)

Materials List: pen, learning logs notebooks, Sample RAFTs BLM, Generic RAFT Writing Rubric BLM

Upon completion of a novel, the teacher will introduce *RAFT writing* ([view literacy strategy descriptions](#)) as an alternative to traditional essays or book reports. Students will be called upon to utilize prior knowledge, life experiences, and textual information in order to gain a deeper understanding of the relationship between literature and its historical, social, and cultural contexts. This writing may also allow teachers to assess students' understanding of the major criteria by which essays (such as iLEAP

compositions) are most commonly evaluated: central idea, elaboration, organization and unity. Students can develop innumerable RAFTs based on the same text or different texts.

The teacher will explain to students that they will be asked to analyze the class novel through the creative writing structure of *RAFT* (Role, Audience, Format, Topic) *writing*. Students should be encouraged not to write simply a book report summary of the novel, but to bring a character to life. The Generic RAFT Writing Rubric BLM or the ELA Grade 9 iLEAP Writing scoring rubric (on pages 1-4, 1-5, 1-6, and 1-7 of the [ELA Grade 9 iLEAP Assessment Guide](#)) or a teacher-developed combination of the two rubrics should be reviewed with students before beginning the writing process.

Next, students should choose

- a character from the novel as their **Role**,
- an intended **Audience** (not the teacher),
- a **Format** that is appropriate (i.e., journal, editorial, biographical sketch), and
- a **Topic** (the subject of the writing).

The Sample RAFTs blackline master might be used to stimulate ideas. The teacher may want to revise (eliminate/ insert) items to adjust for differentiation, skill, and rigor.

Finally, students will use writing processes to develop a *RAFT writing* to demonstrate an intimate knowledge of the novel studied in accordance with the previously reviewed Generic RAFT Writing Rubric or ELA Grade 9 iLEAP Writing Scoring Rubric.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will use a checklist of journal topics. Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.
- Students will demonstrate ability to support assertions/conclusions with specific excerpts from text. This ability should be demonstrated in:
 - literary device/figurative language visuals
 - character analysis paragraphs
 - response to Activity 8, Student Connections questions
 - The student will use writer and/or skills' checklists for multiparagraph compositions.

Activity-Specific Assessments

- Activity 1: The teacher will construct a chart/table to be used by students for recording new vocabulary. The instrument should include:
 - sentence from text
 - synonym
 - word origin
 - self-generated sentence
- Activity 5: Assessment of activity will occur through:
 - the social dynamics of the classroom (i.e., peer response, cooperative learning, student-teacher conferences, discussions, etc.)
 - the 2-point scoring rubric found in the ELA Grade 10 GEE Assessment Guide.
- Activity 8: Students will connect life experiences to a work of literature. The process will include:
 - response to guide questions that demonstrates critical thought
 - appropriate oral presentation/discussion of ideas
 - application of listening strategies to summarize responses

The teacher will construct a rubric or checklist that rewards each desired outcome.

Novel Suggestions:

Cisneros, Sandra, <u>House on Mango Street</u>	Lowry, Lois, <u>The Giver</u>
Dickens, Charles, <u>Great Expectations</u>	Myers, Walter Dean, <u>Monster</u>
Hinton, S.E., <u>The Outsiders</u>	Myers, Walter Dean, <u>Scorpions</u>
L'Engle, Madeleine, <u>A Wrinkle in Time</u>	Ryan, Pam Munoz, <u>Esperanza Rising</u>
Lee, Harper, <u>To Kill a Mockingbird</u>	Taylor, Mildred, <u>Roll of Thunder,</u> <u>Hear My Cry</u>

*Please note that this is simply a *suggested* list. Student and teacher preferences, as well as student ability, should be considered.

English I Unit 6: The Epic

Time Frame: Approximately five weeks



Unit Description

This unit focuses on detailed analysis of traditional and contemporary epics and the relationship between the struggles of fictional characters and real-life situations. In ongoing activities, students will respond to a variety of writing prompts in a journal, define and use vocabulary words within the context of the literature, and construct a list of important literary terms.

Student Understanding

Critical goals include reading, comprehending, and interpreting the epic; identifying distinctive characteristics of the epic; analyzing the effects of the literary elements and devices; and developing writing skills by creating well-supported responses to text.

Guiding Questions

1. Can students conduct a detailed scene analysis of both traditional and contemporary epics?
2. Can students demonstrate how the protagonist reflects the character traits of the epic hero?
3. Can students demonstrate how a theme of a classical epic is similar to and different from themes in popular television drama and movies?
4. Can students conduct an analysis of the classical allusions to assess their effectiveness?
5. Can students show how the characters and their struggles relate to real-life situations?

Unit 6 Grade-Level Expectations (GLEs)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)

GLE #	GLE Text and Benchmarks
GLE #	GLE Text and Benchmarks
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03f.	Identify and explain the significance of literary devices, including sarcasm/irony (ELA-1-H2)
04b.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including short stories/novels (ELA-1-H3)
04d.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including poetry/epics (ELA-1-H3)
05.	Explain ways in which ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos, literary texts) connect to real-life situations and other texts (ELA-1-H4)
09b.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including epic poetry such as <i>The Odyssey</i> (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
10b.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a legend chronicles the life of a cultural hero (ELA-6-H4)
10c.	Identify and explain in oral and written responses ways in which particular genres reflect life experiences, for example, a short story or novel provides a vicarious life experience (ELA-6-H4)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
13.	Identify and explain the impact of an author's life on themes and issues of a single text or multiple texts by the same author (ELA-7-H3)

GLE #	GLE Text and Benchmarks
14a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
14d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
15a.	Develop organized, coherent paragraphs that include topic sentences (ELA-2-H1)
16a.	Develop multiparagraph compositions organized with a clearly stated central idea or thesis statement (ELA-2-H1)
16b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
16c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
16d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
17d.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include clear voice (individual personality) (ELA-2-H2)
18a.	Develop complex compositions using writing processes, including selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
20a.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including literary devices such as student composed oxymoron, touches of sarcasm, and/or irony (ELA-2-H5)
20b.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including vocabulary and phrasing that reflect an individual character (voice) (ELA-2-H5)
20c.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including a variety of sentence lengths and structures, including simple, compound, and complex (ELA-2-H5)
21b.	Write for various purposes, including letters to the editor (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)

GLE #	GLE Text and Benchmarks
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23d.	Apply standard rules of usage, including using pronouns appropriately in nominative, objective, and possessive cases (ELA-3-H2)
23e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees and adverbs correctly (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
32a.	Use active listening strategies, including monitoring messages for clarity (ELA-4-H4)
32b.	Use active listening strategies, including selecting and organizing essential information (ELA-4-H4)
32d.	Use active listening strategies, including generating and asking questions concerning a speaker's content, delivery, and attitude toward the subject (ELA-4-H4)
34b.	Analyze media information in oral and written responses, including comparing messages from different media (ELA-4-H5)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
37a.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
42a.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including using parenthetical documentation to integrate quotes and citations (ELA-5-H5)

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 04b, 09e, 10c, 11a, 11e, 13)

Materials List: pen, paper, and high interest, multi-level, young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should model and monitor this reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or *learning logs* ([view literacy strategy descriptions](#)), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the teacher to design special-focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01b, 22a, 22b, 23g, 26)

Materials List: dictionaries, index cards

Students will add to an ongoing vocabulary list new words (both student- and teacher-selected) encountered in the epic being studied. For each word, students will record the sentence in which the word was found, suggest a synonym, and identify any Greek or Latin roots or affixes using the Vocabulary Chart.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)		Text Title	Synonym	Root/ Affix
1				
2				

Periodically, they will verify that they have suggested an appropriate synonym by locating a definition and using the word correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who*, *what*, *when*, *where*, and *why* most effective for the study of words.

Finally, students will write a reflective paragraph on some aspect of the epic incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Make Real-Life Connections and to Assess Understanding (Ongoing) (GLEs: 05, 10c, 12b, 21d, 32a, 32b, 35a)

Materials List: pen, learning log notebooks, index cards

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?* and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order.

For example, the following prompts might be developed for a study of Homer's *The Odyssey*.

Pre-reading:

S - Special Powers

In the beginning of *The Odyssey*, Odysseus is being detained by the nymph Calypso, who wishes to marry him. If you had the power to make someone fall madly in love with you, would you use it? Why or why not?

W - What If?

Odysseus and his crew sailed to the Land of the Lotus Eaters where those who consumed this narcotic lost all memory of family and home. What if this happened to you? What memories of family or home would you most regret losing? In other words, what memories of family or home are most important to you?

During Reading:

A - Alternative Viewpoints

In Book Two, Telemachus, Odysseus' son, vows to bring back his father or conduct a funeral ceremony. Homer seems to suggest that a son is incomplete without his father, as was suggested in much of Ancient Greek literature. Argue for or against this statement.

P - Problem Solving

- Penelope and Queen Arete are seen as virtuous and principled while Clytemnestra and the disloyal maidservants are viewed with contempt. What other evidence can you provide to suggest that Homer created a set hierarchy regarding the female characters in *The Odyssey*?
- What evidence in *The Odyssey* supports the idea that Homer was blind?

N-Next

The Odyssey has been a source of inspiration for writers and artists through the ages. Can you identify any stories or films that may have been inspired by Homer's epic?

Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, “Stop and Writes,” and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23d, 23e, 24a, 25)

Materials List: writing samples, overhead projector/transparencies, document camera (optional)

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (i.e., avoiding double negatives). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students’ specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

The teacher will explain that an adverb describes a verb, that it answers the questions *When? Where? How?* and that it helps to make verbs more interesting and easier to understand.

Write this sentence on the board: Chris drove his new truck. The class will work cooperatively to strengthen the sentence using adverbs by adding *when*, *where*, and *how* adverbs. For example:

- Chris finally drove his new truck. (when)
- Chris drove his new truck north on Webb Drive. (where)
- Chris recklessly drove his new truck. (how)

Next, since an adverb can theoretically modify almost anything in the sentence, the teacher should discuss the placement of the adverb and how it might change the meaning of the sentence. For example:

- Only John laughed when I told the joke.
- John only laughed when I told the joke.
- All of the food is not edible.
- Not all of the food is edible.

Finally, the teacher will have examined and selected student writing samples that demonstrate effective use of adverbs. Student samples (for which teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or edited. Students should be encouraged to:

- offer suggestions as to appropriate adverbs to clarify/enhance meaning, and
- discuss the placement of the adverb and how it might change the meaning of the sentence.

Activity 5: The Anatomy of a Hero—or a Heroine (GLEs: 12a, 15a, 19, 21d, 32d, 35b)

Materials List: pen, learning log notebooks, “Archetypal Hero” *PowerPoint*, markers, poster or chart paper

Prior to the study of the epic, students will write *learning log* ([view literacy strategy descriptions](#)) responses to the following questions: What are the chief qualities of a great hero? Do true heroes have character faults? Who is the most heroic person you have ever known? What traits does this person have that make you think of him/her as a hero?

After discussion of their responses, the teacher will review the definition of an epic and discuss the hero (protagonist) in an epic poem. The teacher can facilitate a summary of the discussion using a *PowerPoint* of the common characteristics of the “Archetypal Hero” (found at <http://titan.sfasu.edu/~beenet/resources/heromain.html>). Students should use active listening strategies in order to ask relevant questions of the teacher.

Students then work in cooperative groups to compile a list of words (character traits) that describe a hero and a list of literary, historical, and modern heroes. Each group will divide a poster or newsprint into two columns, record a list of heroic traits and a list of heroes, and post them in the classroom for later use. Students may be encouraged to post definitions of relevant terms (e.g., *protagonist*, *villain*, *antagonist*) on the ongoing word wall. Through the course of the reading, study, and discussion of the epic, students will identify and mark the traits of the hero present in the epic in order to verify predictions.

Activity 6: Writing About a Hero (GLEs: 17d, 18a, 18f, 19, 20b, 20c, 24a)

Materials List: pen, learning log notebooks, Internet access

The teacher will facilitate a discussion of writing elements that contribute to individual style and audience awareness as demonstrated in a biographical sketch of a hero (samples at www.myhero.com). The teacher will then refer students to the lists constructed in Activity 5 and/or allow a web search so that students may choose and research an individually selected hero. **(Homer's *The Odyssey* is recommended for this unit.)**

Students will use this information to develop a multiparagraph essay that describes one of their heroes, or heroines, and elaborates with a minimum of three primary characteristics of the person that make him or her an heroic person. After a mini-lesson on audience and purpose, students should follow writing processes that include peer review that focuses on using individual stylistic features, including:

- appropriate vocabulary choice and phrasing
- varying sentence lengths and structures
- clear voice (individual personality)

Students should also proofread/edit essays to ensure application of standard rules of mechanics, including using commas to set off appositives where necessary.

Teacher Note: The teacher should set aside, with student permission, a few student papers that contain errors in sentence formation to be used in Activity 8.

Activity 7: Adventure and Adversity—Scene Analysis (GLEs: 04d, 09b, 11d, 14b, 35b, 39c)

Materials List: pen, learning log notebooks, chart paper, *The Odyssey*

The teacher will create *SQPL* ([view literacy strategy descriptions](#)) by first looking over the material to be read (e.g., *The Odyssey*) and then generating a statement that would cause students to wonder, challenge, and question (e.g., a hero is just a decent human being, heroes always get into a lot of trouble, heroes are ordinary people, being a hero is all about attitude, or heroes always have to prove themselves). Write the statement on the board or a piece of chart paper and ask students to turn to a partner and think of one good question they have about the upcoming epic based on the statement. As students respond, write their questions on the chart paper or board. Students should listen carefully for the answers to their questions while reading the text. Stop after the section or page that supplies the answers and ask students if they heard an answer to their questions. Mark questions that are answered. Continue this process until the epic is completed. Go back to the list of questions to check which ones may still need to be answered.

The teacher will facilitate a discussion of the structure and form of epic poetry. During a whole-class reading of a traditional epic (e.g., *The Odyssey*), students will read through

the description of a specific battle or difficult obstacle and then work in small groups to complete a scene-by-scene analysis, including identifying the following:

- the setting
- the nature of the adversary, or obstacle
- the weapons used, if any
- the hero's attitude and actions during the confrontation
- the final outcome

Student groups should also record any questions that arise concerning specific elements of the text. Groups will present their work to the entire class and discuss any questions they generated. During the discussion, they should also be encouraged to refer to the hero traits (Activity 5) and *SQPL* (Activity 7) lists.

Activity 8: The Characteristics of an Epic—Then and Now (GLEs: 04d, 09b, 11c, 19, 22a, 22b, 22c, 34b, 39c)

Materials List: pen, learning log notebooks, *The Odyssey*, graphic organizer, Comparison/Contrast Essay Rubric BLM .

The teacher will remind students of the structure and form of epic poetry. Using excerpts from *The Odyssey* (perhaps the part of the epic that the class is currently reading), students will evaluate the structure of the epic, looking for examples of elevated language, epic simile, heroism, imagery, etc., to discuss with the whole class.

The teacher will then propose to students the idea of modern non-poetry epics (e.g., *Star Wars* or *The Lord of the Rings*) with an epic hero cycle (See http://edsitement.neh.gov/view_lesson_plan.asp?id=587 for definition.) and ask students to suggest stories that fit this pattern. After the whole-class discussion, students will work in small groups to come to a conclusion as to whether *Star Wars*, *The Lord of the Rings*, *The Lion King* or a teacher-guided student choice should be classified as an epic with justifications for their reasoning. Each group will select a spokesperson to present its argument orally to the rest of the class.

Along with the stories that have been presented, the students will *brainstorm* ([view literacy strategy descriptions](#)) current books, films, and television shows that contain characters, themes, and characteristics similar to those found in a traditional epic. Students will then select their favorite contemporary comparison and be grouped accordingly. Working in cooperative groups, students will compare and contrast the traditional epic (e.g., *The Odyssey*) with the selected contemporary counterpart. Groups will create a *graphic organizer* ([view literacy strategy descriptions](#)), such as a Venn diagram, in preparation for a comparison-contrast essay.

Using samples of essays from Activity 6 to present a mini-lesson, the teacher will remind students to avoid the following common errors in sentence formation: fragments, run-on sentences, comma splices, and syntax errors. In addition, the appropriate use of pronouns,

adjectives, and adverbs will be discussed. The Comparison/Contrast Essay Rubric BLM should be reviewed at this point.

Students will use the information from the graphic organizer (samples available at <http://www.eduplace.com/graphicorganizer/> or <http://www.graphic.org/goindex.html>) and the mini-lesson to write an essay comparing and contrasting the traditional epic poem to an item on the list of current media with similar characteristics. In writing these essays, students will avoid common sentence-formation errors that were addressed in the mini-lesson. The Comparison/Contrast Essay Rubric BLM may be used for assessment.

Activity 9: Researching the Origins of Allusions (GLEs: 04d, 09b, 12a, 14a, 14d, 16a, 16b, 16c, 16d, 37a, 37b, 39c, 42a)

Materials List: pen, learning log notebooks, *The Odyssey*, Allusions Chart BLM, Internet access, samples of appropriate bibliographic documentation and parenthetical citation

After reading a particular epic, or epic excerpt, students will review the definition of the term *allusion* and then use the Allusions Chart BLM to identify the:

- allusion/reference point (e.g., person, place, event, literary work, or work of art)
- person, place, or event to which the allusion refers
- meaning or purpose of the allusion, and
- page and/or line number on which the allusion occurs.

Then, in small cooperative groups, students will select three unfamiliar allusions, and each member will locate information (i.e., explanation, examples) in web sources and credible databases (e.g., [EBSCOhost Research Databases](#), which is available to all Louisiana districts). Students will record important information and bibliographic documentation on note cards. Groups will then work cooperatively to evaluate and select the best information and sources regarding the three allusions and will report findings to the class and discuss.

After researching three allusions, students will write a learning log entry

- analyzing the poet's use of two to three allusions,
- assessing the effectiveness of the allusions, and
- correctly using parenthetical documentation to integrate quotes and citations.

Activity 10: Epic Battles and Real-Life Connections (GLEs: 03f, 09b, 10b, 12a, 12b, 20a, 21b)

Materials List: pen, learning log notebooks, Letter to the Editor Rubric BLM

In cooperative groups, students will brainstorm a list of real-life situations similar to the ones encountered by the hero in the epic. After sharing by groups, the teacher will present a mini-lesson on oxymorons* and sarcasm in student writing and on proper letter format.

Then, the students will write individual letters to the editor (and the community) in which they describe one battle or obstacle faced by young people today and a suggestion for the best way to face and overcome it. Where possible, students should reference characters or themes from traditional or contemporary epics that have been studied in this unit. The focus in this letter should be on the use of complex stylistic features, including literary techniques such as student-composed oxymorons and touches of sarcasm. Letter to the Editor Rubric BLM may be used for assessment.

***Sample Oxymoron Mini-lesson**

The teacher will use, and make connections to, prior knowledge by referring to the drama (*Romeo and Juliet*) studied in Unit 4. In Romeo's speech (lines 174-180) he expresses how love feels to him. Assist students in identifying several oxymorons. In a learning log entry students should respond to this prompt: How does Shakespeare's use of oxymoron demonstrate Romeo's "lovesick" situation and the shallowness of Romeo's love for Rosaline? Students will then share responses and discuss the effect that oxymorons create.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The teacher will provide students with an active listening checklist that requires students to reflect upon their individual listening processes. The checklist will evaluate whether the listener:
 - focuses attention on speaker
 - responds appropriately to comedic or dramatic moments (e.g., laughter, silence, and body language)
 - answers factual questions regarding the content of the speaker's message
 - summarizes in an organized manner
- Students will analyze effectiveness of cooperative groups in reflective writing that addresses preparedness, attitude, contribution to group, and quality of work.
- The teacher will provide students with a checklist of journal topics. Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.

Activity-Specific Assessments

- Activity 6: Students will choose a hero/heroine to profile in a multiparagraph essay. The process should include:
 - a pre-write that includes info accessed via web sources (with proper citation) and identifies at least two primary characteristics of the hero
 - a rough draft of at least three well-developed paragraphs that demonstrate a variety of sentence lengths and structures
 - revising and editing for content, as well as for appropriate use of commas to set off appositives
 - a final draft that demonstrates adherence to content requirements and clear organization

- Activity 9: Students will use allusion research to produce a text, either electronic or print, of a multiparagraph composition. Assessment of the composition should address:
 - content of two to three allusions
 - assessment of allusion effectiveness
 - correct parenthetical documentation

Assessment of the composition should also address organization that includes:

- clearly stated central idea
- transitional words and phrases
- logical sequence

- Activity 10: Students will write a letter to the editor which will include:
 - description of an obstacle faced by young people
 - suggestion for overcoming it
 - application of at least one literary device

See Blackline Master: Letter to the Editor Rubric BLM